

INTERNATIONAL MUSICAL CONGRESS

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INTERNATIONAL MUSICAL SOCIETY.

LONDON : MAY 29—JUNE 3, 1911.

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The Right Hon. A. J. BALFOUR, M.P.

MONDAY EVENING, MAY 29, 1911.

RECEPTION by Messrs. Novello at the Offices of the Congress, 160, Wardour Street, Soho, at 9 o'clock.
(*Invitation only.*)

TUESDAY, MAY 30, 1911.

OPENING CEREMONY at 12 o'clock, at the University of London, Imperial Institute Road, South Kensington.

HISTORICAL CHAMBER CONCERT, at Aeolian Hall, 135, Bond Street, at 3 o'clock.

ORCHESTRAL CONCERT (the Queen's Hall Orchestra) at Queen's Hall, (Sole Lessees, Messrs. Chappell & Co., Ltd.,) at 8 o'clock.

WEDNESDAY, MAY 31, 1911.

MEETING of Sections for reading papers, at the University of London, Imperial Institute Road, South Kensington, from 10 to 1 o'clock.

THE BAND of His Majesty's Coldstream Guards (by permission of Col. The Hon. W. Lambton, C.M.G., M.V.O., D.S.O.), at the University of London, Imperial Institute Road, South Kensington.

SPECIAL SERVICE at St. Paul's Cathedral, at 3.15 o'clock.

RECEPTION by the Lady Mayoress, at the Mansion House, from 4 to 6 o'clock. (*Invitation only.*)

RECEPTION by the Worshipful Company of Grocers at their Hall, Princes Street, E.C., at 8.30 o'clock.
(*Invitation only.*)

THURSDAY, JUNE 1, 1911.

MEETING of Sections for reading papers, at the University of London, Imperial Institute Road, South Kensington, from 10 to 1 o'clock.

CHORAL CONCERT—The Huddersfield (Yorkshire) Choral Society, 300 voices, at Queen's Hall, (Sole Lessees, Messrs. Chappell & Co., Ltd.,) at 3 o'clock.

ORCHESTRAL CONCERT (the London Symphony Orchestra) at Queen's Hall, (Sole Lessees, Messrs. Chappell & Co., Ltd.,) at 8 o'clock.

FRIDAY, JUNE 2, 1911.

MEETING of Sections for reading papers, at the University of London, Imperial Institute Road, South Kensington, from 10 to 1 o'clock.

CHAMBER CONCERT of Modern English Music (Society of British Composers) at Aeolian Hall, 135 Bond Street, at 2.30 o'clock.

PERFORMANCE of Early English Church Music (Latin words) at Westminster Cathedral, at 4.30 o'clock.

BANQUET at the Savoy Hotel, Strand, W.C., at 7.30 o'clock. (*Invitation only.*)

SATURDAY, JUNE 3, 1911.

SPECIAL OPERA PERFORMANCE at the Royal Opera, Covent Garden, at 8 o'clock. The Grand Opera Syndicate have kindly undertaken to invite foreign members to this performance without payment. British members of the Society will be able to purchase tickets at reduced prices.

Serial Tickets (not including Opera), £1 1s.

Members of the International Musical Society, 12s. 6d.

Foreign Members of the Society are cordially invited, and will receive free admissions.

Members, British or Foreign, can obtain a second serial Ticket, price 12s. 6d.

Single Tickets for each of the three Queen's Hall Concerts, at 10s. 6d., 5s. and 2s. 6d.

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QUEEN'S HALL
LONDON MUSICAL FESTIVAL
MONDAY EVENING, MAY 22, AT 8.30.

GOD SAVE THE KING.	Elgar
THE DREAM OF GERONTIUS	Elgar
Miss ELENA GERHARDT.	
MR. GERVASE ELWES.	MR. HERBERT BROWN.
100TH PSALM. "O BE JOYFUL IN THE LORD"	Max Reger
(First performance in England.)	
THE NORWICH FESTIVAL CHORUS.	
THE QUEEN'S HALL ORCHESTRA.	
Conductor, Sir HENRY J. WOOD.	

LONDON MUSICAL FESTIVAL
TUESDAY AFTERNOON, MAY 23, AT 3.

NEW ORCHESTRAL WORK	Percy Pitt
(First performance.)	
(Conducted by the Composer.)	
VOLONCELLO CONCERTO IN D	Haydn
Señor PABLO CÁSALS.	
NEW VIOLIN CONCERTO IN B MINOR	Elgar
Herr FRITZ KREISLER.	
CONCERTO IN A MINOR	Brahms
(For Violin, Violoncello, and Orchestra.)	
Herr FRITZ KREISLER.	Señor PABLO CÁSALS.
RONDES DE PRINTEMPS (Images No. 3)	Claude Debussy
(First performance in England.)	

THE QUEEN'S HALL ORCHESTRA
Conductors, Sir HENRY J. WOOD and Mr. PERCY Pitt.

LONDON MUSICAL FESTIVAL
WEDNESDAY EVENING, MAY 24, AT 8.30.

NEW ORCHESTRAL WORK	Walford Davies
(First performance.)	
(Conducted by the Composer.)	
ARIA	Monteverde
Madame JULIA CULP.	
NEW SYMPHONY (No. 2) IN E FLAT	Elgar
(First performance.)	
(Conducted by the Composer.)	
ELLEN'S SONGS	Schubert
Madame JÚLIA CULP.	
NEW ORCHESTRAL WORK	Granville Bantock
(First performance.)	
(Conducted by the Composer.)	

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Conductors—Sir EDWARD ELGAR, Sir HENRY J. WOOD,
Dr. WALFORD DAVIES and Professor GRANVILLE BANTOCK.

LONDON MUSICAL FESTIVAL
THURSDAY AFTERNOON, May 25, AT 3.

SYMPHONY IN G MINOR	Mozart
PIANOPIRE CONCERTO IN D MINOR	Mozart
Mr. HAROLD BAUER.	
ALSO SPRACH ZARATHUSTRA	Richard Strauss
(First performance by the Queen's Hall Orchestra.)	
BURLESKE FOR PIANOFORTE AND ORCHESTRA	Richard Strauss
Mr. HAROLD BAUER.	
DANCE OF THE SEVEN VEILS ("Salomé")	Richard Strauss
CLOSING SCENE from "Salomé"	Richard Strauss
Salomé—Madame AINO ÄCKTE.	

THE QUEEN'S HALL ORCHESTRA.
Conductor—Dr. RICHARD STRAUSS.

LONDON MUSICAL FESTIVAL
FRIDAY EVENING, MAY 26, AT 8.15.

HIGH MASS IN B MINOR	Bach
Miss AGNÉS NICHOLLS.	
Miss ELLEN BECK and Miss EDNA THORNTON.	
Mr. BEN DAVIES.	
Mr. THORPE BATES and Mr. ROBERT RADFORD.	
SHEFFIELD CHORUS.	
THE QUEEN'S HALL ORCHESTRA.	
Conductor, Sir HENRY J. WOOD.	

LONDON MUSICAL FESTIVAL
SATURDAY MORNING, MAY 27, AT 12.

(with an interval of 90 minutes).

THE PASSION (according to "St. Matthew"). Bach

Miss AGNÉS NICHOLLS. Miss EDNA THORNTON.

Mr. HERBERT BROWN and Mr. HERBERT HEYNER.

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MAY 1, 1911.

MR. PERCY PITT.

There are no statistics available to show how often sons do not follow the careers mapped out for them in childhood by their fond and sanguine parents; but, judging from fairly wide experience, it may be asserted with confidence that the rate of mortality of such designs has always been very high. Another and even triter general reflection on the waywardness of things is that a youth may best fit himself to be borne on the tide that ultimately comes his way, not only by studies that have no apparent value, but by avoidance of paths that seem obviously to promise success. Both these ironies of fate are aptly illustrated in the career of the subject of this sketch, Mr. Percy Pitt.

Mr. Pitt's parents were not specially musical. Heredity therefore cannot be said to be an obvious factor in his natural equipment. He was born in London in 1870. During his early youth he enjoyed no particular musical environment. He had a fair voice, and he was always fond of music, but he was never in a church choir. His general education at this stage was gained in a small private school. He had some pianoforte lessons from the late Mr. Fountain Meen, who warned him that music was all very well as a recreation, but was a poor thing to take up as a profession. When he had reached his twelfth year his parents resolved to send him to Paris in order that he might learn the French language with a view to its utility in the commercial career they designed him to follow. In Paris he was a pupil in a school the Director of which, and his wife, had musical leanings, and here he received much encouragement in musical study. He took pianoforte lessons from Mathis Lussy (author of the well-known treatise on musical expression, a translation of which appears in Novello's Primer series) and for the first time in his life he heard a full orchestra, the celebrated body conducted by the late M. Lamoureux. He recalls that at school he wore the school uniform, which made him look like a postman.

After remaining in Paris for two years, he returned in 1885 to London for a few months, and then his parents (both of whom it may be mentioned are still living) resolved to send him to Germany for the purpose of adding to his linguistic accomplishments and with no thought of musical study. Eisenach, in Thuringia, immortalised as the birth-place of John Sebastian Bach, was the chosen centre, and here the youth was quartered on a family where only German was spoken. Although he took no music lessons, he came into friendly contact with Herr Thüreau, the conductor of the local Musikverein, and in this way acquired insight into the working of choral and orchestral societies,

and also obtained close acquaintance with much good music. Through Thüreau he was introduced to Count Paul Waldersee, a musician who at this period was editorially connected with Breitkopf & Härtel. The Count was very encouraging to Pitt, and introduced him to Dr. O. von Hase, the head of the great firm. This drift into musical circles induced Pitt's parents to believe that after all a musical career would best suit their son's capacities and desires. It was now decided that he should specialise, and with this view he proceeded to Leipsic and entered the Conservatoire. There he studied harmony under Jadassohn and composition and pianoforte under Carl Reinecke. He did not compose very much at this period, being content to test his powers by essays in the smaller forms: variations, songs, part-songs, *et cetera*. In this way he worked for about two years, studying no instrument other than the pianoforte. After returning to London for a short time, his next move was to Munich, where he joined the Music School. This was under the direction of Baron Von Persfall, who was also the director of the Opera, a significant and pregnant combination that welded into a unity the objective of two musical activities. At Munich he came under the influence of Rheinberger, well-known as an organist and as a highly capable professor of harmony, counterpoint, and composition. In these advanced times, when all these branches of musical study can be taught by post while you wait, as it were, and success at examinations guaranteed, it may be of some historical interest to record how in this antiquated period they were treated at Munich. The full class course, as planned by Rheinberger, was spread over three years. Lessons were given from 8 (this deserves noting) to 10 a.m. every week-day. Mondays and Thursdays were devoted to elementary work, Tuesdays and Fridays to more advanced study, and Wednesdays and Saturdays to fugue and the higher forms. The custom, which was followed by Mr. Pitt, was for students to attend the elementary course during the first year, the more advanced class during the second year, and both the advanced class and the higher-forms class during the third year. Thus in this last year the student worked four mornings a week with the professor. The blackboard, with its fleeting chalked record of harmonic sins that find an early grave in a callous duster, was, as it always must be in class-work, a constant aid in teaching. Rheinberger would start a theme, a student would be set to devise some treatment, general criticism would ensue, and other students would be called upon to continue the construction. When it was completed, students were selected to play the exercise, which was always written in the proper clefs. All the members of the class were supposed to copy in their note-books the evolutionary stages of the exercise, with its elimination of the unfit and its survival of the fittest. Backward students were deputed to clean the blackboard.

Mr. Pitt had some organ lessons from Rheinberger, more in order to learn something of the

capabilities of the instrument than with a view to cultivate its technique. Amongst the experiences gained at Munich, Mr. Pitt values highly those derived from the students' orchestra, which students were regularly allowed to conduct under special guidance. Frequent attendance at rehearsals in the Opera House, and the coaching of singers in their parts, familiarised him with the exigencies of opera production, and equipped him without his knowing it for what has now turned out to be his chief professional avocation. His ambition as a student was to become a composer and perhaps a conductor. He did not devote special attention to pianoforte technique, and therefore his present substantial acquirements in pianoforte playing are of the utilitarian order, and are a sort of by-product of his general musical study. Whilst at Munich he formed the idea of settling permanently in Germany. But this unpatriotic intention was happily frustrated by the wise decrees of fate, and in the words of the song he still remains an Englishman. In 1892 his parents thought it was time for him to turn his budding talent to account. He came home to London and surveyed the prospect. As he had no inclination to teach, there seemed little or no scope for his abilities as a conductor and composer. Yet, as stated above, he had really been exactly fitting himself for the work to which he slowly gravitated. Covent Garden would not have known Percy Pitt if he had been forced to the teaching mill already over-stocked with capable professors. For a few months after his arrival in London he gave some lessons and accompanied and coached singers. Then in the season 1892-3 Schultz-Curtius started the Mottl orchestral concerts at Queen's Hall, in connection with which Henry J. Wood was engaged as musical adviser. An important part of the concert scheme was the performance of sections of 'The Flying Dutchman,' which were to be done in English, and of 'Parsifal' and 'Die Meistersinger,' which were to be done in German. This involved the engagement and training of a chorus. Wood coached the chorus in the work to be done in English, and a young German who had happened to be a colleague of Pitt when he was abroad was engaged to coach them in German. But the latter had not sufficient knowledge of English to make himself understood by the chorus, and as the work to be done was heavy and the time short, it was arranged that Percy Pitt should help him with the rehearsals. Then Mr. Robert Newman came forward with a great promenade concert scheme with Henry J. Wood as conductor. Wood, knowing Pitt's capabilities, offered to introduce him as a composer, and a Suite for full orchestra composed in the Munich days was performed and favourably received. Later, Pitt made himself generally useful in Queen's Hall doings by selecting voices and accompanying rehearsals for the new choral society formed by Mr. Newman, and when the post of accompanist fell vacant he was selected to fill it. His orchestral compositions now and again found their way into the programmes, and his reputation as a capable composer

became established. About this time, after an acquaintance many years before, Pitt met Messager, who held an important post at Covent Garden, and this led to his being introduced to Mr. H. V. Higgins, the chairman of the Opera Syndicate, who soon found that his linguistic and musical attainments were likely to be of service to a polyglot opera house. He was soon engaged as *maestro al piano* and stage conductor, and later, was sent on a roving commission abroad to find competent operatic artists. Eventually this brought him in contact with Richter, then one of the chief conductors at Covent Garden, and an intimacy was established that has been one of the cherished rewards of Pitt's life. Pitt was occupied as described above for about three years. Then, in 1906, an opera, 'The Vagabond and the Princess,' by Poldini, was selected for production, and Pitt was asked by Richter to coach the artists. Two days before its production Richter deputed Pitt to direct the full rehearsal of the opera, an experiment that was so successful that he was appointed to conduct the performance. This was Mr. Pitt's first appearance as a public conductor, and his success increased the general confidence in his abilities.

In 1907 Messager resigned his post at Covent Garden in order to accept a similar engagement at the Grand Opera House at Paris. The post vacated was now divided, Mr. Forsyth being appointed general business manager and Mr. Pitt looking after the artistic side, and this is the position of affairs to-day.

Rehearsals for the coming season are now in full swing. As already stated in our columns, operas will be given this season only in French and Italian. In this connection it is gratifying to record that Mr. Pitt talks very hopefully of the experiment that is being made of engaging some English singers for the chorus. Hitherto the Covent Garden opera chorus has been staffed by foreigners. Mr. Pitt finds that the English singers have better voices, and that they are quick to pick up the music and the foreign languages used.

All who know Mr. Pitt's ability as a composer will look forward to the production at the London Musical Festival of his new English Rhapsody for full orchestra. This composition, upon which he is now busy, is based upon folk-songs, amongst which may be mentioned 'The three merry men of Kent,' 'The Lass of Cumberland,' and 'Lilliburlero.' The work is in four sections, but it is continuous.

The following is a list of Mr. Pitt's chief compositions :

VOCAL.

- * 'Hohenlinden,' for male chorus and orchestra. (1899.)
- ** 'The Blessed Damozel,' for soli, chorus and orchestra.
- ** 'Schwering, the Saxon,' ballad for chorus and orchestra.
- Five poems for baritone and orchestra. (1902.)
- Poems for mezzo-soprano and orchestra. (1904.)

(* Not hitherto performed.)

PART-SONGS :

Mixed Voices {
Laugh at loving if you will.
A love Symphony.
O nightingale.
Shepherds all and maidens fair.
To-night.

Male Voices {
A cavalier's song.
Sunset.
While my lady sleepeth.

INSTRUMENTAL.

Suite for orchestra. (1895.)
Suite, 'Fêtes galantes' (1896.)
Concerto for clarinet and orchestra. (1897.)
Overture, 'The Taming of the Shrew.' (1898.)
Suite, 'Cinderella.' (1899.)
Symphonic Prelude, 'Le sang des Crénacles.' (1900.)
Ballad for violin and orchestra. (1900.)
Suite, 'Dance Rhythms.' (1901.)
Incidental music to 'Paolo and Francesca.' (1902.)
Coronation march.
March for military band (for the trooping of the colour).
Oriental Rhapsody.
A Ballet-Pantomime in 2 Acts.
Incidental music to 'Flodden Field.'
Incidental music to 'King Richard II.'
Symphony. (Birmingham Festival, 1906.)
Serenade for small orchestra.
Serenade for strings.
Chamber music.

M.

ELGAR'S SECOND SYMPHONY.

BY ERNEST NEWMAN.

Like Brahms, who did not bring out his first symphony until he was forty-four, and then added three more in about nine years, Elgar finds that the appetite for writing in the symphonic form grows with what it feeds on. His first Symphony was produced in December, 1908; last November we had his Violin Concerto; and now we have to welcome the second Symphony, in E flat, which is to be performed for the first time on the 24th of the present month, at the London Festival, and for the second time at the International Musical Congress of the week following. The new work bears the opus number 63. It is scored for a normal modern orchestra, without resort to any of the newer instruments of which some of our younger men are so fond—the sarrusophone, the heckelphone, and all the rest of them, that make a score look so imposing and the chances of performance so remote. The Symphony is dedicated 'to the memory of His late Majesty King Edward VII.' It is in the usual four movements, though the third bears the title of 'Rondo' instead of the customary 'Scherzo.'

Elgar gives no encouragement to those who would seek for 'programmes' in his symphonic works. It may no doubt be taken for granted that his imagination is kindled by what he reads and hears and sees, and that his musical invention is prompted by this in some subtle way or other. So much can be said of the most 'abstract' of composers; unless he shuts himself up all his days with closed eyes and ears in a darkened and sound-proof room, the tone and colour of the life of the world around him are bound to imprint themselves upon his musical thinking; and the more sensitive his nerves are the more radical will

be the connection of his music with all this life. But though practically every musical work of any emotional value must start from this basis, the connection of it with the external world or with the symbols of the literary and plastic arts may range through many degrees of vagueness or precision, according to the psychological build of the composer. Many of us, declining to be tied down to any *a priori* aesthetics against the judgment of our own senses, keep our minds hospitably open to all these types of music, and decline, for example, to turn up the whites of our eyes at first-rate music, such as 'Till Eulenspiegel' or 'Don Quixote,' simply because it has been written to a programme. But when a composer's mind does *not* work on these lines, we can understand his anxiety to prevent unauthorised programmes being read into his music. Elgar's new Symphony, then, is not written upon any programme. The only clue he will give us as to some of the moods in which it had birth is the quotation of the first two lines of Shelley's 'Invocation':

Rarely, rarely comest thou,
Spirit of Delight;

though anyone who tries to correlate the Symphony as a whole with that poem as a whole will find himself baffled. The dominant tone of the poem is one of despondency, merging into hope at the end; the speaker is a man regretting that he is now too rarely visited by the old, pure delight of soul. The prevailing note of the Symphony, on the other hand, is joyousness,—though this mood, of course, has to submit to various temperings. The music seems to correspond most closely with the last four stanzas of the poem, in which Shelley speaks of his love for 'all that thou lovest, Spirit of Delight,'—the fresh earth, the starry night, the autumn evening, the golden morn, the snow, the waves, winds and storms, and 'tranquil solitude,' and Love itself, and finally

. . . Above other things,
Spirit, I love thee—
Thou art love and life! O come!
Make once more my heart thy own.

The Symphony will be found to offer a complete psychological contrast to the earlier one. It is untroubled by any of the darker problems of the soul. For the most part it sings and dances in sheer delight with life; and even in the beautiful slow movement, thoughtful as it is, there is nothing of the tense, nervous emotion of the Adagio of the first Symphony. The work will, I think, be found particularly enjoyable just by reason of this prevalent spirit of gladness. Our greater music has worn the tragic mask long enough; it is good to have it break into a smile occasionally. Laughter is almost impossible, apparently, to our younger men; they are lost without their 'customary suits of solemn black,' and 'windy suspiration of forced breath.' We have to get towards the autumn of life before we see the full meaning and beauty of the spring, as Wagner's Hans Sachs very wisely points out to the impatient young Walther.

In point of form, the first movement of the new Symphony proceeds much on the lines of Elgar's other first movements; there are two well-defined chief subject-groups, the first main idea especially being built up of a number of motives that can be

used collectively or individually; while further varieties of mood are obtained by means of striking episodes. The Allegro begins (*Vivace e nobilmente*) without preamble, with the first principal theme,—a vigorous melody in E flat:



There is no regular 'motto' theme as in the first Symphony; but particular note should be taken of the descending phrase in the third bar of the above quotation, which is put to some expressive uses, both in this and the later movements.

The theme runs on for some time in the same glad way. Though it is really the expression of a single continuous idea, extending as far as the entry of the second subject in bar 47, for the purposes of analysis three sub-themes may be disengaged from it, the first entering at the ninth bar:



the second at bar 13:



(this last is perhaps the most delightful, heart-easing motive in the Symphony; each time it recurs it brings with it a sense of sunlight and sweet country things); and the third at bar 27:



This exhilarating and richly-scored opening is soon succeeded by the second of the subject-groups, which

opens with a graceful and charming melody, given first of all mainly to the strings and harps:



The orchestration becomes fuller as the lissom theme proceeds; later on, too, a counter-subject is heard with it. Then comes what the composer wishes to be regarded as the principal second subject (*dolce e delicato*):

Ex. 6.

though its characteristic droop (see bars 2, 4, &c.) plainly makes it a variant of the figure to which attention has already been called (bar 3 of No. 1); while the little accompaniment figure in the violas reminds us somewhat of No. 3.

Further developments of the pliant, swaying melody quoted as No. 5 lead to a resumption of the earlier and more vigorous matter, which is worked up impetuously to a climax, in which a modification of No. 6 figures largely.

This ends the first section of the movement. The second—what would be called, in the orthodox form, the working-out section—is wholly concerned with modifications of the first-subject matter and with some highly interesting episodes. A new and less sunny cast, however, has come over the old

themes. All this section, in fact, is like a darker inset in the centre of an otherwise bright picture. The harmonies have grown more mysterious; the scoring is more veiled; the dynamics are all on a lower scale (the range of tone never rises above *piano*, while *pp* and *PPP* are the general markings). The whole effect ought to be most striking on the orchestra. First of all No. 2 is passed through some modifications that give it a remote and clouded air. It is answered by a reminiscence of No. 6, greatly attenuated now, however, the flute, oboe, and harps giving out the sustained note in the faintest of tones, while the answering figure beneath is played softly by the muted violins (afterwards by the violas). Then comes an enigmatic phrase in the muted strings:

Ex. 7.

that runs through virtually the whole of this section. It is impossible, as it would be useless, to analyse the scene in detail on paper. Its ghostly colour, the throbbing drum-notes, and the strange, faint clashing of tonalities in it (a pedal E, for example, supporting E flat and D harmonies), make it, one anticipates, as subtly imaginative a piece of work as Elgar has ever written; one looks forward with the greatest curiosity to hearing it on the orchestra.

Towards the end of this section the material of the commencement (Nos. 1, 2, and 4) reappears in expressive forms, though in much subdued colours. In this way a transition is made to the final section, in which the first-subject matter is again heard in all its former exuberance. The key is the same as before—E flat; but when the theme No. 5 recurs, it is in the key of F major, i.e., simply

a tone lower than formerly. (These, it should be said, are merely the keys in which the theme begins; as it proceeds it passes through so many that it is hard to say of it as a whole that it is in any particular key. On the present occasion, for example, it is repeated in D flat in a very few bars.) No. 6, which follows, is also a tone lower than before. The prevailing mood now is healthy and animated. Just before the close we get a suggestion of the quieter atmosphere of the middle section, the lovely No. 3 being repeated in softer colours; but gradually the old spirit reasserts itself, and the movement ends in an exhilarating burst of energy. The finish should be highly effective. Seven bars from the end we hear the familiar motive of the opening theme (bar 3, No. 1) in a double *fortissimo*. In the next two bars it is given

out slowly in augmentation, commencing *pp* and swelling out to *fff* again within a single bar. The last three bars are a brilliant fantasia upon the single chord of E flat; the effect should be dazzling.

The slow movement (Larghetto, C minor) commences with a series of softly-breathed chords in the strings:

Ex. 8. Viole & Vi. II.

that set us at once in a much remoter and less active world than that of the Allegro. At the eighth bar we hear the main theme—a grave, deliberate

melody in flutes, clarinets, horns, trumpets, and trombones (*ppp*), over an accompaniment of chords on the second and fourth beat of each bar:

Ex. 9.

It has a broadly and richly harmonized central section, after which No. 9 is resumed, while an echo of No. 8 rounds off the whole. Then comes a new

and beautiful passage. The cor anglais (above) and the oboe give out a sweet, wistful melody in thirds, which is at once repeated by the clarinets:

Cor Anglais.

Ex. 10.

This merges into a quiet, meditative theme in the strings alone (with wind added later):

Ex. 11. VI.

The characteristic fall of the melody here (see bars 2, 4, &c.) is that of the figure in bar 3 of No. 1, which plays so large a part in the Symphony. There follow some pages of the greatest interest

from the orchestral point of view, but quite impossible to describe in words; these are succeeded by a fresh theme:

Ex. 12.

that well answers to its marking of *Nobilmente e semplice*. In bar 4 and elsewhere will be seen again the melodic progression of No. 1, bar 3.

This constitutes virtually the whole of the thematic material of the Larghetto. All of it is now repeated, in still more beautiful forms and colours, the details of which it would take far too much space to describe. The many changes of mood are extremely eloquent; after a statement of No. 12, for example, in the most gorgeous tints, there is a

gradual transition to the gentle, plaintive No. 10. Near the end the vital phrase of the whole Symphony (No. 1, bar 3) steals in quietly in two solo violas, and then in the violins, but only for three or four bars; the last word is given to the grave No. 9 and the tenuous No. 8.

As has been said already, what most people would call the Scherzo is here styled a Rondo. Its main theme (*presto*) is full of quips and surprises:



(One feature of the Symphony, by the way, is the number of themes that run in thirds. See, for example, among those quoted in this article, Nos. 2, 3, 7, 10, 13.) After this theme has run its

nimble course, another comes bounding out in the strings and cor anglais in unison (accompaniment in horns, bassoons, trombones, and contrabass):



On its repetition later, it is combined with a counter-melody:



After this come some lively metamorphoses of the which it is possible to quote here only one of the sprightly No. 13, combined with other matter, of recurring figures:



which generally enters in a curiously detached, independent kind of way.

With a change to the key of D major we enter upon a long, smoothly-flowing passage mostly for the strings alone, into which No. 16 keeps on interjecting itself in the most unexpected ways. The whole passage, though agreeable from the purely musical standpoint, still puzzles one slightly; one feels that the composer must be in the possession of some psychological key to it, in the absence of which it is not wholly clear to the outside mind. So, indeed, with some later stages of the Rondo, particularly the very remarkable passage that follows almost immediately afterwards, in which a strangely formed theme, which has already been heard as a counter-subject to No. 7 in the first movement, is given out by the violins and 'cellos in double octaves against uniformly reiterated, almost rhythmless chords, the whole being posed upon a pedal bass. The passage commences *pianissimo*, but soon works

up to a tremendous torrent of sound in the full orchestra. The harmonies suggest at times those of Example No. 7, the characteristic melodic feature of which also appears, becoming more and more pronounced as the passage draws to a quiet close. Altogether this strange and powerful episode, occurring as it does in the middle of a Rondo seemingly given up to the pure joy of motion, will give us something to think about when we hear it. We shall probably not understand it all at first. The remainder of the brilliant Rondo, with its repetitions of Nos. 13, 14, &c., is quite plain sailing. Here and there we believe we catch veiled reminiscences of the ubiquitous bar 3 of No. 1 (in some of the transformations of No. 16, for example),—though this may be merely an analyst's fancy.

The Finale raises no such tantalising problems as the Rondo does. The main theme tells its own story at once:



It is first of all given out in strong lines by bass clarinet, bassoons, horns and 'cellos, broken harmonies being supplied by clarinets, harps and second violins. A few repetitions of it in various

forms serve to imprint it firmly on our memories before a second theme comes,—mainly in the strings:



Large use is made of the second part of it, commencing at bar 3 of the quotation. A third theme:



is of a similarly broad and dignified character. Then, in quickened tempo, No. 18 is worked out quasi-fugally, along with some other figures, in a bold and effective style; after which we make our way back to the captivating No. 17 again, which is treated in a variety of ways, being combined, for example, with the opening bars of No. 18, and with

other counterpoints. The climax comes with a sonorous reiteration of No. 19, the sequences mounting one on the other like great waves. Then a *più tranquillo* passage based on No. 17 leads us to a quiet and expressive reminiscence of bar 3 of No. 1 in extended notes:



It is made the text of a masterly peroration, not so overpowering in its wealth of tone as the ending of the first Symphony, but equally effective in its much quieter way, and exhibiting the same consummate knowledge of the art of getting off the stage. The phrase is repeated several times in one instrument after another, then breaks off into a reminiscence of a fine phrase that has been heard in some of the later developments of No. 19; and finally we hear an echo of No. 17. All this time the motion has been growing more tranquil and the tone more subdued. Up to almost the last

moment we are in a *pianissimo*, and apart from one short *crescendo*, in a couple of discords that are quickly resolved, it is *pianissimo* that we end, in a mood of calm but profound content.

Somewhere in the 'Oxford History of Music' Professor Wooldridge speaks of 'jocundity and sweetness' as being the characteristics of the best English music from the earliest times. 'Jocundity and sweetness'—no two words could better describe the main qualities of this second Symphony of Elgar's.

CAN MUSICAL CRITICISM BE TAUGHT?

BY M. D. CALVOCORESSI.

All music-lovers should be thankful to Mr. Ernest Newman for his article, 'A school for musical critics' (*Musical Times*, January, 1911), in which he raises a vital and much-neglected question. It appears incredible, not only that a musical critic should be allowed to launch into his career without having received befitting education, but that such education should be impossible to acquire otherwise than at random and by dint of great initiative and pains. Yet such is the state of things. It may have been tolerable at the time (not very ancient) when there was little demand for musical criticism, and when high-class musical criticism hardly existed. But this being no longer the case, the

problem of supplying the would-be critic with means to acquire a professional education becomes all-important and requires prompt solution.

In 1894, Dr. Braddon (*Westminster Review*, November) suggested that an examination should be instituted for professional musical critics, but without going deep into fundamental points. And, as far as I know, practical teaching of musical criticism has been attempted for the first time at the Berlin Seminar für Musik, at its Director's suggestion, by Dr. W. Altmann.*

* See *Neue Zeitschrift für Musik*, February 3, 1904. W. Altmann: 'Kritik, ein Fach des musikalischen Unterrichts.' From this article the tuition alluded to appears to be chiefly empirical, consisting only in the discussion of papers written as tasks.

At the Paris Ecole des Hautes Etudes Sociales, also, attempts have been made to fill the gap—at least, partly. About seven years ago a 'Course of musical criticism' was delivered there by Mr. Hellouin, and since 1908 the present writer has delivered monthly lectures, consisting in applied criticism on new works recently produced.

Given the will to teach the art of criticising, it remains to find the way. Many will deem it doubtful whether criticism, being altogether a matter of keen and personal discernment, can be taught at all. When musical criticism is concerned, the case becomes even more difficult and perplexing, for all matters appertaining to the aesthetics of music are yet in their infancy. To what extent can the afore-mentioned lessons, or lessons founded on similar plans, be useful; and is there a reliable way of teaching criticism?

Criticism is set at a fundamental disadvantage as soon as it confronts a modern work. Whilst granting, with Mr. Newman, that 'a critic may be as right about a symphony of to-day as about a Beethoven symphony,' one cannot ignore the fact that it is very difficult for him and for his readers to *know* whether he is right. Mr. Herbert Antcliffe (*Musical Times*, March, 1911) judiciously questions the possibility of having a full knowledge of contemporary works; one might add that it is by no means easy to discard the prejudices of the time, so as to view new works clearly and dispassionately.

That is the reason why I suggested a distinction between opinions and statements of mere facts, a distinction on which I strive to found the course of tuition alluded to. All the 'tens of thousands of aesthetic judgments in which every one agrees,' as Mr. Newman says, refer to works of the past. They are right opinions, *i.e.*, converted by persistent and concurrent approval into accepted truths, and henceforth endowed with the authority of facts. But they are not facts in the proper sense of the word. A fact is what can be demonstrated; it is not the result of critical judgment, but may be its cause. When a critic asserts, for instance, that a work is beautiful, he merely expresses an opinion, which time may convert into an accepted truth, but which nobody is bound to take for granted; whereas certain assertions—like this one: 'such a work is well (or badly) constructed'—are statements of fact that any competent person can pronounce accurate or false. My suggestion is that the critic, and especially the beginner, should always keep in mind the distinction, so as to guard himself against dogmatism and hasty or unjustifiable judgments, and so as not to mislead unsuspecting readers.

The distinction also affords a test of the value of criticism. In his book on Rossini, Stendhal asserts that in the Darkness scene of 'Moses' is displayed 'science in conjunction with an abundance of fancy well fit to startle the good Germans.' M. de la Laurence ('Le goût musical en France,' p. 13), alluding to this critical

judgment, simply remarks that the 'abundance of fancy' consists merely in twenty-six repetitions of one design. Here is plain fact, speaking for itself, which no opinion can gainsay.

By thus perpetually sifting his ideas and the vocabulary in which he expresses them, the critic will find himself more at ease, and avoid many of the pitfalls that result from the deplorable vagueness of critical terminology. His teacher should show him that, upon the whole, any critical judgment can be analysed either as a fact or as an opinion.

This, of course, is only the embryo of a method, a sort of preparatory discipline. The pupil critic should now be taught how to cull facts, to discern and to weigh their import. He should be helped to train his perceptive, emotional and intellectual faculties; to cultivate his receptiveness and his taste, on which his opinions are founded, and to discern the connection between these opinions and certain facts—thus discovering the true key to sound criticism. He should learn not to undervalue the responsibilities and duties of his calling, but also to understand his proper position, which a writer in the *Edinburgh Review* (October, 1906) has most aptly defined thus: 'The true critic is simply the most enlightened listener; not standing aloof with a manual of arrogant imperatives, but taking his place among us to stimulate our attention where it falters, and to supplement our knowledge where it is deficient. His position is not to command, but to interpret.'

This alone necessitates a thorough training of the mind, to be acquired through steady discipline of thought. The teacher can but call attention to it and give general advice, leaving the rest with the pupil. The same may be said of the culture of receptiveness and taste; but the other branches of the critic's education (viz., culture of perceptiveness, of science, and acquirement of a practical method) come within the immediate scope of tuition.

Wordsworth, in his Letter to Lady Beaumont, remarks that 'every great and original writer, in proportion as he is great or original, must himself create the taste by which he is to be relished; he must teach the art by which he is to be seen.' This shows that every work of art creates and contains in itself all the aesthetic principles by which it is governed. To discover and to expound these laws is the critic's chief duty. But this is rendered arduous by prejudices of all kinds that too often stand in the way of investigation and comprehension. Except the over-eclectic, who by nature are absolutely unfit to become critics, all of us, even when resolved not to be dogmatic, have certain sympathies and antipathies founded on some particular bias. Or, as Mr. Newman appropriately puts it, 'at the back of apparently the most instinctive judgment lies a general principle of some kind. What we seek in a work of art may or may not be what its creator has sought; therefore a criticism may happen to be founded on

'a taste, an art,' other than the taste and art created by the composer. The critic should strive to avoid such errors, but will fail in many cases; he errs if he believes himself free from prejudice, and if he attempts to persuade his public that he is, he may be said unwittingly to deceive. The only possible redress is that the critic's starting-point be steady and made evident,* so as to account for eventual divergencies. Thus, his work will be more easily accomplished and its ultimate value will be greater.

As to the method by which pupils can be taught to discern the general principles underlying their own work, and to proceed to consequences knowingly, I was particularly glad in finding that Mr. Newman recommended the very one that is now used at the Ecole des Hautes Etudes Sociales, viz., the holding of a court of inquiry into the causes of the discrepancy of critical opinion upon new works. All the principal accounts and criticisms issued after first performances are read and compared, care being taken to render the starting-point of each conspicuous. Then comes, as a natural sequel, the discussion of the starting-points—Involving many a ramble through the dangerous regions of pure aesthetics—and of the connections between the principles implicitly or explicitly professed and the actual judgments. This is the more practical part of each lesson, devoted to applied aesthetics and to the acquirement, not of a particular method, but of method.

Beyond that point it is difficult to go, at a public school where the pupils are mere listeners and do not accomplish exercises nor exhibit tasks. Proper practical training can only be given in private, and, I believe, to not more than two or three pupils at a time. Then the pupils may be requested to write accounts, which shall be analysed like the model accounts of experienced critics. But a complete scheme of education—of which I shall venture to give a brief outline devised for the benefit of a private pupil—should include many other matters.

The course of studies divides itself into two branches, the first comprising history of music and musicians (schools, periods, forms, styles, works, taste) and erudition—my chief aim being to show the pupil how to find and select sources of information, how to use books of reference, &c.; the second, technical science, but not as taught to a would-be composer. A critic need not be able to write a fugue, nor to plan a symphony, nor to orchestrate. But of all technical subjects he should have a knowledge profound and to the point. Perceptiveness of musical matter and form, the power to analyse promptly, broadly, and accurately, are to him the most necessary attainments. These studies

necessitate many practical exercises in listening, reading, recalling, &c. The teacher should dwell comparatively little on harmony and counterpoint, but lay great stress on rhythm and rhythmical analysis (combined with harmonic analysis) as a key to the proper understanding of idiom and architecture.

At all times the teacher's general aim should be to show his pupil how opinions are formed; to teach him to inquire deeply into accepted or 'authoritative' opinions, but never blindly to adhere to them, and to study no less attentively his own opinions, so as to discover how each one points to the general principles that he follows.

The pupil should receive from his teacher as many scraps as possible of that wisdom that a critic only acquires by long and often sad experience; learn not to be a *laudator temporis acti*, but also not to extol all that is new. To-day's absurdities may become the truth of to-morrow, as history shows; but young enthusiasts sometimes think that because a thing appears absurd it will necessarily be that truth of to-morrow which the critic is expected to foretell. But in such matters, once again, the teacher can do little except warn. He should nevertheless advise his pupil to read the criticisms of past times, so as to see how masterpieces have been disparaged, men of genius misunderstood and inferior works overrated. Such reading, though sometimes discouraging, is wholesome, and will teach the pupil to keep an open mind and to fear rashness. It will also show him that no critic can hope always to meet the truth when discussing contemporary art.

Lastly come all the directions for the writing of articles or books, including advice about scope, plan, tone, diction, &c., with reference to the requirements of the publication or public for which they are intended. This part of the professional critic's education—by no means the easiest to acquire—can be given only by a professional critic; whereas for all the rest it is perhaps not absolutely necessary—but yet desirable—that the teacher should actually have practised the craft.

After having followed this course of education, the pupil will find himself prepared to do his best, and also to go unaided into such particular points as may have been overlooked by a teacher assuredly no more infallible than any of his fellow-men. So that he may well hope for the best.

The Harrow School Musical Society gave a concert on March 30. The programme consisted entirely of compositions by the following boys in the school: G. C. Davis, G. M. Maver, L. C. Mandleberg, M. G. Davidson, K. R. Bull, B. L. T. Foster, V. K. Goodwin, A. Goulet, and J. R. Lowis.

* Of course, even when the critic ignores, or purposely omits to make clear his starting-point, he may be found out; from certain sympathies or antipathies, certain other sympathies and antipathies may safely be deduced. For instance, and to quote only the crudest of examples, an admirer of Debussy is likely to admire Moussorgsky, and to have no particular fondness for Reger or Mahler. This the pupil-critic should always remark, as it leads to unequivocal results.

A dinner to Mr. Dan Godfrey has been arranged to take place at the Criterion Restaurant, on May 15. The committee consists of Sir A. C. Mackenzie, Sir Hubert Parry, Sir Charles Stanford, Sir Edward Elgar, Mr. F. H. Cowen, and Mr. Edward German.

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Occasional Notes.

As recently stated in our columns, the centenary of the establishment of the House of Novello & Co. occurs this year. A special supplement giving a brief history of the firm will be issued with our June number.

Messrs. Novello & Co. are authorized by H.M. Stationery Office to prepare in book form the music to be performed at the Coronation in Westminster Abbey. In conjunction with Messrs. Eyre & Spottiswoode, they will also prepare the musical edition of the Forms of Prayer commended by the Archbishops of Canterbury and York for general use on the day of the Coronation.

The following letter from Sir Edward Elgar appeared in the London Press on March 28 :

During the summer very many local festivities will be organized in connection with the Coronation, and at most of these celebrations music, in some form or other, will occupy an important place. In arranging dates, other than the public holidays officially appointed, organizers of fêtes in former years of jubilee have endeavoured to avoid clashing with their neighbours' festivities, when caterers, tent and marquee makers, and other useful persons have had to be considered.

I ask for the same consideration for British orchestral players and British bandsmen. During the past twelve months times have not been too prosperous for many of our players, and I trust as many engagements as possible will be found for British musicians; it will be understood that I venture to make this plea only on behalf of the rank and file. The above plain and simple sentences should not be construed so as to convey any affront to foreign musicians. These gentlemen know that we shall continue to welcome them warmly whenever they give us something better than we have, or something we have not; it is possible we may have been at times a little exuberant in our welcome under circumstances less accurately defined.

Mr. Landon Ronald added his weight to the plea in a letter to *The Times*, of which we quote a portion :

The sentiments expressed in Sir Edward Elgar's letter to you in to-day's issue of *The Times* can be but those of every one who has the interest of the British musician at heart.

The acknowledged supremacy of the British orchestral player needs no comment, because it is admitted by every great conductor visiting this country.

The first annual report of the Organists' Benevolent League, founded in 1909 with the object of giving relief to deserving organists who are in distress, or to those dependent on them, reveals a satisfactory financial state, by virtue of which over £120 has been distributed. At a meeting held on February 18, the President, Sir Frederick Bridge, said :

I desire to remind you of my expressed hope for the support of at least 500 contributors, and to point out what would have been the result of the fulfilment of that hope, considering that the present satisfactory position has been attained by the efforts of about only one fifth of that number, so far as recitals, &c., are concerned. So that I am yet not altogether satisfied. I look forward to a great increase of help in this direction, because I desire it to be understood that, as embodied in the resolution which I have read, 'the basis on which the League rests is an appeal to Organists to contribute an Organ Recital, &c.,' and that therefore we do not desire annual subscriptions or donations.

During the subsequent discussion, he emphasized the desire of the League that help should be the outcome of personal effort in the form of recitals,

rather than personal gifts of money, although the latter are not rejected. We are sure universal commendation will be given to this desire, as well as sympathy for the objects of the League. The treasurer is Dr. H. A. Harding, the secretary, Mr. T. Shindler, and the address the Royal College of Organists, Kensington Gore, S.W.

The annual performance of Bach's 'St. Matthew' Passion at St. Paul's Cathedral on April 11 provoked the following comment in *The Times*:

The whole space of the Cathedral is crammed with attentive hearers, of whom many stand the whole time, and among whom there prevails a silence that might be envied by those who frequent secular concerts. If any refutation were needed of the silly parrot-cry that we are not a musical nation it is surely to be found here, for the attraction is simply the sublimity of the highest music that man has conceived, and the idea that it is 'above the heads of the people at large' is not to be entertained here for a moment. It never was a very cogent argument for doing inferior music, but the results of such sights as this should be to encourage those who desire to raise the general level of the cathedral and church music all the year through.

The *Pall Mall Gazette* put a different but equally comforting interpretation on the event :

A critic to-day draws the conclusion from this great spectacle that we are a musical nation after all. It would, perhaps, be safer to deduce from it that we are a serious nation. Possibly, however, it is a little excessive to draw even that conclusion from the gravity of ten thousand men and women of London listening in a noble church to a beautiful rendering of some of the noblest music ever written. Yet it is, we believe, a fact that every cathedral in the country could witness a similar sight were the example of St. Paul's generally followed, as it should be. There has been a great deal of frivolity and nonsense among the English people during the last few years. Such a sight as that of last night points, we hope, to a return to the old seriousness over serious things. We are content to derive satisfaction from the evidence both of seriousness and of musical taste.

It is not an uncommon thing to hear that high-class concert-series in the country do not pay their way. The London Philharmonic in recent years has had to call upon its guarantors to the extent of some hundreds of pounds. But how insignificant this seems when compared with the loss of £7,000 which it is stated was incurred by the New York symphony concerts this season! They like doing things on a magnificent scale in the States. From Paris, too, we have (in the *Daily Telegraph*) a mournful account of the finances of the Grand Opera. The budget runs as follows :

Receipts : State subvention, £32,000; subscribers, £48,000; takings, £66,800; various, £18,200; total, £165,000; expenditure, £168,620.

A loss of £4,000 is written off on account of the floods. But where would the Opera be without the State subsidy? ('Opera flourishes on the Continent,' they say.)

Mr. E. Gatty writes : 'There is a kind of intolerant patriotic spirit, that, not content with preserving national characteristics of the present, endeavours to make good what it conceives to be the errors of the past. If it cannot confute the facts of history, it will at least try to ignore them, and so surround itself with an atmosphere of unimpeachable purity. On the other hand, there is a gentler temper of mind, that accepts with equanimity these irrevocable facts.'

and does not feel a wounded vanity in their contemplation. An example of this first touchy spirit is easily to be found in the Germany of to-day, where the language purists try to eliminate every word of foreign origin, or, where they conceive this to be impossible, substitute a "national" for a foreign spelling, as in the monstrosity "Büro" for "Bureau." The art of music has also felt the same influence, and Richard Wagner has carried out the principle with commendable thoroughness, sternly banishing every "welsch" word from his scores. He was not the first of his countrymen, however, in this direction, for even Beethoven proposed to substitute "Klangstück" for "sonata"; and though Robert Schumann rightly rejected this and the ridiculous "Bardiet" for "Symphony," yet he allowed "Werk 1" to supplant "Opus 1."

He adds: 'But there are several reasons for condemning these efforts of the extremists. Their attitude argues a kind of ill-bred gaucherie, like that of a *nouveau riche*, who is ashamed of his origin; and an art cannot be said to have arrived at all-round perfection when we find it behaving like a clown. Then again, artistic values and artistic estimates are so largely dependent on historical comparison, that anything tending to obscure the process is to be regretted. The fact that our modern music has an Italian origin is one of supreme importance for the historian, and the reasonable musician working with Italian names and terms of expression is glad to have around him these witnesses of the story of his art. Lastly, music is in its nature so international that the desirability of all nations using the same language for their musical terms will be obvious to every impartial mind.'

INTERNATIONAL MUSICAL CONGRESS (LONDON, MAY 29 TO JUNE 3.)

The detailed prospectus of this important event (the first of its kind to be held in this country) can now be obtained on application to the honorary secretaries, 160, Wardour Street, London, W.

Below we give a succinct statement of the leading features of the organization, and of the arrangements for the Congress.

THE INTERNATIONAL MUSICAL SOCIETY.

The Congress is in the first instance promoted by the Society which has held similar international meetings at Leipsic (1904), Basle (1906), and Vienna (1909).

The Society has sections in all the chief countries of the world. It issues a journal monthly, and a larger journal quarterly. Sir Alexander Mackenzie is at present the president of the British section, he having succeeded Sir Hubert Parry in 1909. He is also president of the whole Society, and Dr. Maclean is the honorary secretary. Dr. Maclean and Dr. McNaught are joint honorary secretaries of the British section.

Anyone, amateur or professional, can become a member of the Society without nomination or election on payment of £1 per annum to the treasurers, Messrs. Breitkopf & Härtel, 54, Great Marlborough Street, London, W. The subscription to the Society does not entitle members to attend the Congress without further payment, but in the present instance it has been decided to invite all foreign members free, and to allow each member of the British section two serial tickets at the reduced rate of 12s. 6d. each. These tickets admit to all lectures, concerts and gatherings announced below, except where it is stated that admission will be by invitation.

GUARANTORS.

As the expenses of the Congress are certain to be large, a guaranteed fund has been formed. This has reached about £10,000. At the outside not more than one-fourth of the guarantees will be called up, the committee having decided not to incur indebtedness beyond this percentage of the total fund. No special privileges have so far been offered to guarantors.

LIST OF MEETINGS, CONCERTS, ETC.

The following is a list of the week's engagements: Mornings, from Wednesday, May 31, to Friday, June 2, from ten to one o'clock, will be devoted to meetings of sections for reading papers, at the University of London, Imperial Institute Road, South Kensington.

MONDAY EVENING, MAY 29.

RECEPTION by Messrs. Novello at the offices of the Congress, 160, Wardour Street, Soho, at 9 o'clock. (*Invitation only.*)

TUESDAY, MAY 30.

OPENING CEREMONY at 12 o'clock, at the University of London, Imperial Institute Road, South Kensington.

AFTERNOON, AT 3.

HISTORICAL CHAMBER CONCERT at Aeolian Hall, Bond Street.

I.—THE ELIZABETHAN PERIOD.

MADRIGALS by Wilbye, Morley, Gibbons, Farmer. FANTASY for three stringed instruments by Gibbons. HARPSICHORD SOLOS by Mundy, Giles Farnaby, Bynde, Gibbons, Bull. MADRIGALS by Weelkes, Benet, Bateson.

II.—THE RESTORATION PERIOD AND LATER.

SONATA of three parts by Purcell. HARPSICHORD SOLOS by Purcell. SONATA for violin and harpsichord by Purcell. DIVISIONS ON A GROUND for viol-da-gamba by Simpson. HARPSICHORD SOLOS by Nares and Arne. SONATA for two violins, violoncello and harpsichord by Boyce.

Violins: Miss Evelyn Hunter and Mr. Frank Thistleton. Viol-da-gamba and violoncello: Miss Hélène Dolmetsch. Harpsichord: Mr. J. A. Fuller Maitland. Madrigals by members of the Magpie Madrigal Society, conducted by Mr. Lionel Benson.

EVENING, AT 8.

ORCHESTRAL CONCERT (the Queen's Hall Orchestra) at Queen's Hall, Langham Place.

PROVISIONAL PROGRAMME.

SYMPHONIC VARIATIONS by C. Hubert H. Parry. SECOND IRISH RHAPSODY by C. Villiers Stanford. SCENA FROM 'OSSIAN' by F. Corder (first performance). OVERTURE, 'LAND OF THE MOUNTAIN AND THE FLOOD,' by Hamish MacCunn. SONGS FOR BARITONE by Walford Davies. NORFOLK RHAPSODY No. 1 by R. Vaughan Williams. SYMPHONIC POEM, 'IN A BALCONY,' by A. von Ahn Carse. TONE-POEM, 'THE RAVEN,' by Joseph Holbrooke.

WEDNESDAY, MAY 31.

THE BAND OF HIS MAJESTY'S COLDSTREAM GUARDS (by permission of Col. the Hon. W. Lambton, C.M.G., M.V.O., D.S.O.). Conductor, Lieut. J. Mackenzie Rogan, M.V.O., Mus. Doc., Hon. R.A.M., at the University of London, Imperial Institute Road, South Kensington, at 12 o'clock.

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WEDNESDAY, MAY 31.

AFTERNOON, AT 3.15.

SPECIAL SERVICE at St. Paul's Cathedral.

Magnificat } Gibbons in F
Nunc dimittis }Anthem 1. 'Rejoice in the Lord always' (the bell anthem)
Purcell.Anthem 2. 'Bow Thine ear, O Lord' (unaccompanied)
Byrd.The Music under the direction of Sir George Martin,
M.V.O., Mus. Doc., who will also preside at the Organ.

4 TO 6.

RECEPTION by the Lady Mayoress, at the Mansion
House. (*Invitation only*.)

EVENING, AT 8.30.

RECEPTION by the Worshipful Company of Grocers,
at their Hall, Princes Street, E.C. (*Invitation only*.)

THURSDAY, JUNE 1.

AFTERNOON AT 3.

The Huddersfield (Yorkshire) Choral Society, 300
voices, at Queen's Hall, Langham Place.

CHORAL PROGRAMME.

CHORUS* ... { 'Soul of the World' } ... Purcell.
(from St. Cecilia's Day)

HYMN ... 'O Gladsome Light' ... Sullivan.

MOTET ... 'Sing ye to the Lord' (double choir) ... Bach.

ANTHEM ... 'In Exitu Israel' (eight parts) ... S. Wesley.

ANTHEM ... 'Hosanna' ... Orlando Gibbons.
Madrigals:

'As Vesta was from Latmos Hill descending' ... Weekes

'The Lady Oriana' ... Wilbye.

'Great God of Love' ... Pearsall.

'Fire, fire my heart' ... Morley.

CHORUS ... 'The Cloud-cap't Towers' ... Stevens.

PART-SONG 'Weary Wind of the West' ... Elgar.

All unaccompanied except *

Mr. Donald Tovey will play a Pianoforte Solo of his own
composition, and there will be other Solo items.CONDUCTOR DR. W. G. McNAUGHT
(in place of Dr. COWARD, who is abroad with the Yorkshire
Choir).

EVENING, AT 8.

ORCHESTRAL CONCERT (the London Symphony
Orchestra) at Queen's Hall, Langham Place.

PROVISIONAL PROGRAMME.

SCOTCH RHAPSODY No. 3. 'Ride of Tam o' Shanter,' by
A. C. Mackenzie (first performance).SECOND SYMPHONY (in E flat) by Edward Elgar (second
performance).

'PHANTASY OF LIFE AND LOVE,' by F. H. Cowen.

SELECTION FROM SYMPHONIC SUITE, by Edward German.

SONG, 'Onaway,' by S. Coleridge-Taylor.

TONE-POEM, 'Villon,' by W. H. Wallace.

SYMPHONIC POEM, 'The Shepherd,' by W. H. Bell.

OVERTURE, by Ethel Smyth.

VOCALISTS, Miss Muriel Foster and Mr. Ben Davies.

FRIDAY, JUNE 2.

AFTERNOON, AT 2.30.

CHAMBER CONCERT of Modern English Music
(Society of British Composers), at *Æolian Hall*, Bond
Street. The Wessely Quartet will play.The Programme will include Chamber Works by
J. B. McEwen and T. York Bowen, a Pianoforte
Sonata by Arnold Bax, and a selection of compositions
by some of the following composers: Frank Bridge,
Paul Corder, Benjamin Dale, J. Friskin, Balfour
Gardiner, H. Farjeon, W. Y. Hurlstone, Landon
Ronald, Tobias Matthay, Norman O'Neill, Felix
Swinestead, Richard Walthew.

AT 4.30.

Early English Church Music (Latin words) at West-
minster Cathedral, under Mr. R. R. Terry. The selection
will include works by Peter Philips, Thomas Morley,
William Byrd, Thomas Tallis, and Robert Whyte.

EVENING, AT 7.30.

BANQUET at the Savoy Hotel, Strand, W.C.
(*Invitation only*).

SATURDAY, JUNE 3.

AFTERNOON.

(Not yet arranged.)

EVENING, AT 8.

SPECIAL OPERA PERFORMANCE at the Royal
Opera, Covent Garden. The Grand Opera Syndicate
has invited foreign members to this performance.
British members of the Society will be able to purchase
tickets at reduced prices.

PRICES OF TICKETS.

Serial Tickets (not including Opera), £1 15.

Members of the International Musical Society, 12s. 6d.

Foreign Members receive free admissions.

Members, British or Foreign, can obtain a second serial
Ticket, price 12s. 6d.Single Tickets for each of the three Queen's Hall Concerts,
at 10s. 6d., 5s., and 2s. 6d.Applications for Tickets (accompanied by a remittance)
should be addressed to Augustus Littleton (Chairman of the
Reception and Entertainments Committee), 160, Wardour
Street, Soho, London, W., or to L. G. Sharpe, 61, Regent
Street, W.The Metropolitan daily journals have given much
space to announcements regarding the Congress.
The Times, the *Daily Telegraph*, and the *Morning
Post* have printed the programmes in full in their
music news columns. In *The Times* of April 10, a
comment appeared from 'A Slave of St. Cecilia' com-
menting favourably upon the programme. He said:TO THE EDITOR OF *The Times*.SIR,—Your musical column this morning shows that
British musicians are determined to proclaim their belief in
their national art during the forthcoming International
Musical Congress; and the scheme which you describe
appears to be a most comprehensive one. As, however,
some details still remain to be determined, it may not be too
late to offer one suggestion to the Committee of the
Congress. Your article contains the announcement that
'Madrigals will be sung at the historical concert of the
opening day, and by the Huddersfield Choral Society two
days later. Purcell and the later composers will be duly
honoured.'Mine is a suggestion for the honour of Purcell, but still
more for the honour of British music as represented at the
Congress. There is a chorus in Purcell's 'Ode on St.
Cecilia's Day,' beginning 'Soul of the World,' which would
make the most inspiring motto that any musical festival
could possibly have. It is described to-day in your notice of
the performance by the Oriana Madrigal Society as 'the
masterpiece of the whole work'; it is that and more, for it
is among the greatest utterances in the whole of choral
art. If the Huddersfield Choral Society would place it
at the head of their programme, they would give us in
the five minutes which it takes to perform a complete epitome
of all that is noblest in English music. Further, if Messrs.
Novello & Co., who publish the Ode, would issue the
chorus separately and sell it for twopence, it might become a
national possession in the real sense in which Handel's
'Hallelujah' is a national possession, sung and loved
wherever choral music is practised.On April 12, the following letter from Dr. McNaught
appeared:TO THE EDITOR OF *The Times*.SIR,—The suggestion of your correspondent, 'A Slave of
St. Cecilia,' which appeared in your issue yesterday, that
the chorus 'Soul of the World,' from Purcell's 'Ode on St.
Cecilia's Day,' should be included in the programme to be
given by the Huddersfield Choir at the Queen's Hall on the
afternoon of June 1, has been at once adopted. The chorus
will be rehearsed by the choir to-night.

On behalf of the committee I beg to thank the writer.

THE PIANOFORTE RECITAL.

BY FREDERICK KITCHENER.

Little did Franz Liszt foresee, when he first gave pianoforte performances termed 'Recitals,' what an important innovation he was bringing into the world. If he were alive to-day, would he not gasp in astonishment at the number of such recitals given in London every week—nay, every day—during the musical season? Broad-minded genius that he was, hating staleness and convention, he would at once note that the pianoforte recital of to-day had got into a rut; that the programmes of nine pianoforte recitals out of ten contain a number of pieces which are given *ad nauseam*, year in and year out, while at the same time there exist quantities of splendid pianoforte music unperformed. Surely he would give his opinion of the matter in no undecided terms.

Every one knows exactly what to expect at the typical modern pianoforte recital. A Beethoven Sonata; a Chopin selection; one of the larger Schumann works; one or two of Brahms's Intermezzi, or maybe the Handel or Paganini Variations; perhaps one of Liszt's arrangements of Bach's organ fugues; certainly, and as a *sine qua non*, a Liszt Hungarian Rhapsody, as blatant Doxology. Of course, such works as these (saving the Liszt Rhapsody) are the very cream of pianoforte music; but surely other works might be given. Why, as an example, should Liszt be generally represented by Hungarian Rhapsodies, when he wrote so many other pieces of infinitely superior artistic value?

Think of the mass of pianoforte music bestowed upon an ungrateful world by Anton Rubinstein: the Caprices, really valuable and artistic; the six Preludes and Fugues, Op. 53; the 'Kamenoi-Ostrow,' a gallery of delightful portraits; some Sonatas, and numbers of Nocturnes, Impromptus, Melodies (yes; there are better Melodies of Rubinstein than the evergreen in F); and cabinet pieces. If the name of Rubinstein ever occurs at all upon a recital programme, it is generally in connection with the 'Valse-Caprice,' a youthful freak disowned by the composer in maturer years. It is surely one of Fate's ironies that such a gifted, genial, and earnest composer should be known to most people by a couple of small and inferior pieces, of which he himself, and rightly, thought nothing!

Theodor Kirchner was a composer whose works obtained, and deserved, the eulogies of Robert Schumann. His complete pianoforte works fill several volumes. The 'Albumblätter' (Op. 7) were often played in public by Madame Schumann, and are worthy of a place in any programme. Many living pianists, no doubt, would consider themselves much greater than Kirchner, and would play his compositions with a certain air of patronage. Then there is Raff, whose works are noticeable for their beauty of tone-colour. Already Raff is voted 'old-fashioned'; it is difficult to understand why.

That the pianoforte compositions of Sterndale Bennett should be now practically shelved is indeed sad. The 'Six Studies in the form of Capriccios' make a fine work, from every point of view, for a pianoforte recital; but these too are 'old-fashioned.' So much the worse, then, for the fashions, if this is so! Great brilliancy, refinement, and polish are perhaps not the qualities most appreciated by present-day devotees of music. Some people, ever craving for the new, be it never so hideous or outrageous, seem to lose all sense of proper musical perspective.

There are also many living and well-known composers whose pianoforte works have a greater claim upon our attention than we allow them. Such a work as the fine Pianoforte sonata of Vincent D'Indy

should be played in public often and often; and we may say the same of the clever and original Variations of Paul Dukas. Rachmaninoff is known chiefly by his celebrated Prelude in C sharp minor; but he has written many other pieces quite equal in value to this. The name of Christian Sinding upon the cover of a book of pianoforte pieces guarantees their originality, power, and character; but for all we hear one might really think that Sinding had never composed anything else than 'Frühlingsrauchen.' Any of his books of pieces contain examples of his art which cry out for greater recognition.

In England, have we not in Algernon Ashton a composer whose many pianoforte pieces would, were he a native of any other country, be performed in public at least twenty times as often as they are now? Mr. Benjamin J. Dale has also given to the world a Sonata which ought to be in every pianist's repertory. Joseph Holbrooke and Cyril Scott are well-known names; their pianoforte compositions deserve to be played publicly again and again, not only by English, but also by foreign pianists.

It is not too much to say that a great many pianoforte recitals are, in reality, ordeals of the most trying nature to those who attend them; but these brave people (especially among English audiences) set their teeth and make up their minds to 'sit the thing through,' though inwardly longing for the end. They then will be able to say that they have really heard the great *So-and-so*; for not to have heard him would be a mark of intellectual inferiority.

Even the true musician must sometimes confess to a feeling of boredom, be the player never so great and the compositions of the finest, in having to sit for a long time and listen to the tones of a single instrument. He suffers the pianoforte recital in silence, yearning in his heart for a violin solo or a song to break the monotony.

It is apparent, however, that the tendency to sameness in these one-person performances is beginning to be acknowledged; and artists of the calibre and artistic standing of Signor Busoni and M. Ysaÿe have given many joint recitals. Why should not the idea be carried farther, and recitals be given by three artists? We can, unfortunately, only conceive of the delights of a Melba-Paderewski-Kreisler or a Carreño-Caruso-Gerardy recital; it is to be hoped that the day will come when the public, satiated by the one-person performance, will demand such joint art-feasts.

Meanwhile the number of one-person pianoforte recitals increases at such a rate as to give cause for anxiety, if not alarm, but luckily the number of pianists who feel that the success of their ventures justifies them in giving further recitals is very small. How welcome would be a new instrument; at once as expressive as the violin, as majestic and powerful as the organ, and as brilliant and supple as the pianoforte! We fear, however, that we may have to wait some time before such an instrument is perfected. But who knows? This is an age of marvels; and if miracles of mechanism are daily being worked before our eyes, why not miracles in the way of musical instrument invention?

* WELSH NATIONAL MUSIC.
BY FRANK KIDSON.

In my endeavour to arrive at the truth regarding the national music of Wales, I welcome any criticism that will help in clearing away the untruth and lumber that have always surrounded the subject. 'The bells of Aberdovey' exists only in two versions—Dibdin's, 1785, and Miss Williams's, 1844. The argument that

* Articles on this topic appeared in the *Musical Times* for January, February and April this year.

because Dibdin employed a parody of 'Ar hyd y nos' (first printed in 1784) in his opera 'Liberty Hall,' 1785, is not conclusive evidence that he did the like in regard to 'Aberdovey.' 'Ar hyd y nos' was continually reprinted, while 'Aberdovey,' except in Dibdin's publications, did not reappear for fifty-nine years.

Neither of the two melodies bears any marks of antiquity in melodic structure, and they might easily have been composed within a few years of their publication. Dibdin's opera saw the light early in February, 1785, but the music had been in existence some time before this. Jones's 'Welsh Bards' is dated 1784, and the chances are that Dibdin's version of 'Ar hyd y nos' was already on paper before this year. From what source did each get his copy?

Reverting to 'Aberdovey,' it is significant that Miss Williams declines to commit herself, and does not make a Welsh claim. She merely says, 'The origin of this air is unknown.' It must be remembered that Dibdin's version had been freely circulated on sheet music for nearly sixty years. How tunes change in traditional passage every collector of folk-music knows. The reason why Dibdin's 'Aberdovey' does not appear in general English collections is obvious. The song has no interest apart from the opera. An editor naturally takes the best and most interesting examples of a composer's songs. 'Jack Ratlin,' and the 'Race-horse,' both from 'Liberty Hall,' have interest, and are among the best of Dibdin's lyrics, and therefore in selecting from the opera these naturally take first place. Meanwhile 'Aberdovey' was always included in Dibdin's collected works.

The whole tone of my articles on the subject has been one of regret that editors of Welsh collections have, in the earlier period, been criminally careless, or totally unqualified to make a reliable selection of purely Welsh music. I blame later editors for blindly following in these misleading footsteps. Either they wilfully closed their eyes to facts, or, through lack of knowledge or opportunity, they failed to arrive at the truth. While I have the highest admiration for Miss Williams's attempt, and for her energy in breaking fresh ground, by going to the people for her material, yet, apart from 'Aberdovey' even she has erred in the acceptance of at least one tune that is neither Welsh nor folk-music. I refer to 'Fanny blooming fair,' to which she appends the following note: 'The melody, now first printed, is well-known in the Vale of Neath; the original words are by the bard David Nicholas.' Here we have an instance of a well-known 18th century melody, by Dr. Boyce, floating traditionally in South Wales, and noted down in all good faith as a Welsh folk-song and 'an ancient national air.'

The original song, 'Fanny blooming fair,' was written by Lord Chesterfield on Lady Frances Shirley, and set to music by William Boyce, then a young man. It was printed as a single-sheet song, and reprinted in Walsh's 'British Musical Miscellany' [1734], Bickham's 'Entertainer,' 1737, 'Calliope' [1738], and elsewhere. I again call upon future Welsh editors to be more careful in the examination of sources.

While upon this subject, I would ask Why has 'Pasteen Fuen,' an undoubted Irish air, been accepted as Welsh under the title 'The delight of Meirionydd,' and upon what grounds is 'Of noble race was Shenken,' still called a Welsh tune? As for the 'characteristics' of Welsh music, can any one attempt to define them until the music has had all foreign matter sifted from it?

Mr. Henry Riding gave a lecture on 'Living British Composers,' at the Buckhurst Hill Athenaeum, on March 20. A lengthy programme of illustrations was presented by a contingent of the Loughton Choral Society.

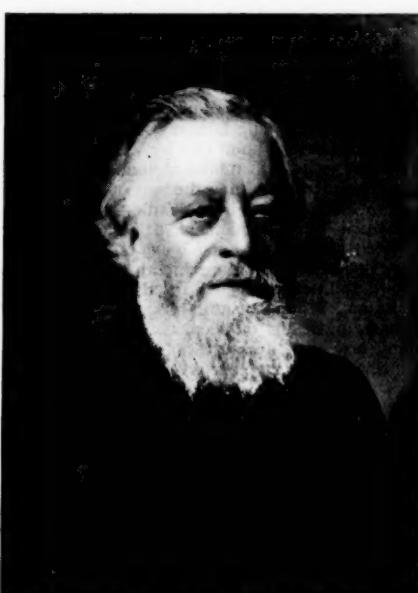
M. ALEXANDRE GUILMANT.

BY W. G. ALCOCK.

There have occurred too many cases of gifted men whose success has only commenced with their decease, and it is to the credit of English organists that the subject of this short and inadequate sketch, whose recent death has occasioned world-wide regret, should have been enabled to enjoy in his lifetime their appreciation of his work.

M. Alexandre Guilmant was born in 1837, at Boulogne-sur-Mer, where his father, who was an organist in the town, gave him his early musical training. But his real enthusiasm was kindled by Lemmens, whose performances made him resolve upon a course of training at the Brussels Conservatoire, where he could study under his guidance.

When twenty years of age, Guilmant became organist of St. Nicholas Church, Boulogne, and four years later, in 1871, he was appointed organist of La Trinité, Paris, a post he held for thirty years. His performances on the fine Cavaillé-Coll organ there attracted many from



(From a photograph by Elliott & Fry, by permission.)

far and near, and his powers as an accompanist, soloist, or as an exponent of the difficult and too rarely cultivated art of extemporising, gave him a unique position amongst the organists of his time.

His organ compositions have probably been more widely used at important recitals in this country than those of any other composer, probably from their power of attracting a wide circle of listeners, to which may be added their intrinsic value as music; for Guilmant seldom spoke without having something to say, and his manner of expressing himself always carried conviction. His mastery of form, attention to detail in construction, effective passage-invention and choice of stops, secured a result which at once satisfied the cultured musician and the occasional listener. Among his most successful pieces may be mentioned

his seven Sonatas, that in D minor (No. 1) being originally written as a concerto, the *Marche Funèbre et Chant Séraphique*, Grand Chœur in D, and that in E flat, and many others of similar calibre, while smaller pieces, like the *Meditation* in A and the *Caprice* in B flat, will for a long time to come find a welcome in the programmes of organ recitals.

He also wrote for the Church, and his sacred music is very largely performed in France, while his Mass in F is often to be heard in this country. He was a reverent admirer of old schools of composition, including the English, and realised the genius of S. S. Wesley and others after him. His cantata 'Ariamne' was produced in France with much success.

M. Guilmant often visited this country, and I have a vivid recollection of his fine performance at the Union Chapel, Islington, in the early eighties, when he extemporised very splendidly upon a theme (*Adeste Fideles*) given him by a member of the audience. I also heard him at Christ Church, Westminster Bridge Road, some time later, and particularly recall his clean and artistic performance. The programme included his own arrangement of Chauvet's *Andantino* in D flat, slight enough in itself, but showing Guilmant's power even in small things. His first Sonata was, I think, included, and I was glad to find the *Pastorale* taken by the composer up to time, and not, as is often the case, languidly. Frequenters of the Bow and Bromley Institute will also recall the enthusiasm his playing evoked. He was often in Manchester, where his performances at the Town Hall gained universal approval and appreciation. The honorary degree of Doctor in Music was conferred upon him by Victoria University. His private visits in England included at least one to Ketton Hall, Rutland (then the seat of Mr. Hopwood), where the fine organ by Cavaillé-Coll still stands, upon which M. Guilmant gave performances. He also acted (1890-4) as outside examiner at the Royal College of Music, work for which his wide experience and high abilities peculiarly fitted him. In his own land he had a host of admirers, including not only, of course, musicians of all sorts, but men of science, politics, art, and literature, and church dignitaries. His house became a centre of the arts, and he was always a delightful and hospitable host. Public recognition, too, was not wanting, as is testified by his having been a Chevalier of the Legion of Honour. He was also an Officer of the Academy, a Commander of St. Gregory, and a Knight of the Order of St. Sylvestre.

It is with pleasure, too, that we have lately welcomed in this country his favourite pupil, M. Joseph Bonnet (organist of St. Eustache), upon whom his cloak has apparently fallen. We at least recognise that in his hands the traditions laid down by his master will be reverently cherished.

England regrets the loss of a distinguished musician, and will always recognise the great services he devoted to the art his country and ours so highly prize.

A vivacious and in every way excellent performance of Goring Thomas's delightful comic opera 'The golden web' was given at the Court Theatre on April 5 by the pupils and professors of the London Academy of Music. Among a highly efficient cast, special mention is deserved by Madame Blanche Newcombe, who took up the part of Pamela at short notice; Mr. Arthur Durand, who gave a clever sketch of Manacle; Mr. C. Lionel Shingler, and Mr. R. E. Serveman. Mr. Henry Beauchamp conducted, and the stage management was in the capable hands of Mr. Charles Fry.

MAJOR STRETTON.

The promotion to the rank of Major of Captain Arthur J. Stretton, M.V.O., the Director of the Royal Military School of Music, Kneller Hall, is an event of unique interest in military music. It is the first occasion on which an Army musician has attained this rank, and shows the interest taken by the War Office in their musical department. Several military bandmasters hold the rank of Second Lieutenant. Major Stretton was the first musician to attain the



rank of Captain, and has held his appointment at Kneller Hall since 1896. His work there has been excellent and, as it will be remembered, was the subject of congratulations by Sir Edward Elgar, Sir Alexander Mackenzie, and other distinguished musicians, on the occasion of their visit to Kneller Hall with the Worshipful Company of Musicians in 1910. We give his portrait in Captain's uniform.

THE PIANO-PLAYER.

BY BERTRAM SMITH.

It is perhaps hardly necessary to state whether a Pianola, Angelus, or what make of piano-player it was that first took up its position in my drawing-room six months ago. I admit that at the outset I doubted its utility. I remembered what Dr. Johnson said of women who spoke in public, that they were to be compared to a dog that stood on its hind legs; they didn't do it well, but it was very clever of them to do it all. Admittedly it was very clever of my player

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to play the pianoforte at all. But it was of no use to me unless it did it well. And in my unaccustomed hands it did it very badly. I levelled at it for two whole days much bitter scorn and sarcasm. I addressed it as a talking ape. I accused it of laying on the expression in coarse slabs. I very nearly expelled it from the house. But gradually we began to find ourselves on better terms. And as I learned the nature of it, and felt my way, so to speak, into its closer confidence, I found to my great delight that it was capable of a fine gradation, that it was even plastic, sensitive, responsive to a very high degree. Then at last it came home to me that I had found an ally of wide and splendid capabilities.

Let it be understood that I am not, in any strict sense, a musical person. By that I mean that I have never performed, with any shade of success, on any instrument; that I have never been able to recognize a 'diminished seventh' when I met one; that I have always been in grave doubt as to the meaning of such phrases as 'a return to the dominant,' and that I have to count laboriously from the bottom up when I would trace the name of any note among its bars and spaces. At the same time I have always been a keen and, I hope, intelligent listener. I am mightily at home with all the Beethoven Symphonies, and I think it would be hard to catch me out on any Wagner *Leit-motif*. But I have always rebelled against the sheer inaccessibility of the great mass of the music of the masters. After ten years of steady and consistent concert-going, I knew that I had reached no further than the mere fringe of the subject. And now, in a moment, we have changed all that.

I have a strong desire to defend, to acclaim, to glorify my piano-player. I know very well the case that is made out against it. I have one candid friend who will not listen to it, who blankly refuses to 'have his music made by machinery.' But other things of beauty, as I tell him, are made by machinery—such as aeroplanes, and silken fabrics, and chronometers. Why not music also? And granted that the 'attachment' is a machine, is not the pianoforte itself a machine, a highly complex machine, created to give us notes to strike? May we not go a step further and strike them? If we set a thief to catch a thief, may we not set one machine to play another? But it is contended that the result is mechanical and soulless, that it is not music. Let me at once admit the superiority of the nimblest human fingers, guided by the finest human intelligence, to any form of contrivance. Let me admit that there is some music, much music, that the player will not render as one would care to hear it. There still remains almost everything to be said for it. The greatest of pianists cannot, let me point out, play with four hands, as my player so often does. The great pianists furthermore are not here: nor any pianist. I do not want to have to put on my dress-clothes and go and sit in a draught whenever I listen to music. I want to remain at home and take it at my leisure. And finally and above all there is the great fact of répertoire. With a few unplayable exceptions, all music is within my reach at last. It is mine, mine to explore and study and enjoy. And that is the marvel of the thing.

For if one really comes to examine it the world's music has always been remote, locked up from the generality of mankind. I have been more assiduous than most in my pursuit of it. I have attended literally hundreds of concerts. I have armed myself with miniature scores, and richly annotated them in red ink. I have relentlessly tracked down the great orchestral works one by one, till I have heard nearly all of them. But what after all has been the extent of my conquest? I have said that I am familiar with the nine Beethoven Symphonies. But what of the

Sonatas? I have heard perhaps—it is quite an outside estimate—a dozen of them. And there are thirty-eight. And as with Beethoven, so with every other composer. With the best will in the world, and without missing any reasonable opportunity, we may well go to our graves without having explored one quarter of our heritage. And now these silent scores—thousands of them!—are to speak to me. I am to be shut out no longer. And there is no visible end to this great wealth of new experience. Within an ordinary lifetime the supply will not run short. I am as one who has long laid futile siege to the strong-room where the treasure lies, listening at the keyhole, peering in through the window, baffled by the blank and steadfast walls. And now at last I hold the key.

And there is much more in it than that. Great music is remote from us in yet another sense. It is not enough to hear a symphony or concerto in a concert, and pass on. Thus to make casual acquaintance with a complex score is little better than studying a great picture by lightning flashes. I make bold to say that the enormous majority of an audience in this country—except perhaps that of the Promenades—are only able to gather and assimilate a small part of the music that they hear. It must be so. Something of its beauty indeed comes home to them, but much rolls far over their heads; and they may hear that symphony again next year, or the year after—when they should hear it three times in a week to grasp its meaning. What, for instance, can the amateur who has had no special study hope to make of a Liszt Pianoforte concerto at a first hearing, and when may he hope to hear it a second time?

I think—at least it is my own experience—that he will find himself for a great part of the performance in an arid desert, through which he must travel, catching here and there at some thing of beauty or some revelation of power that is swept by almost before he can grasp it. A few themes will stand out, and remain with him, but at the end the message that has come to him is vague, confused, obscure. Surely that great art-work had something more than that to tell him? Surely it were worth while, if it were possible, to approach it nearer, to wring from it, in a clear coherent tale, its wealth of beauty, to let it speak with a lucid and intimate voice?

The interpretation of the piano-player may be as faulty as you will. I am not contending that there is anything to be compared with the grand and complex voice of the full orchestra. But at least one can take such a score as this, and dwell on it for a time, and force it to render up its many secrets. And then, when one has looked deep into the heart of it, it may be greeted in the concert-room as a friend that has indeed a tale to tell. Believe me, the orchestra will discourse sublimely to you then. Soon you will be indebted to your player for countless golden hours.

Church and Organ Music.

MODERN ORGAN MUSIC.

An article on 'Modern Organ Music' appears in *The Times* of April 15, which should be read by everyone to whom the organ and its répertoire appeal. The writer deserves the thanks of all for the wholly admirable manner in which he has presented his subject, and organists may well be proud that their instrument receives due recognition. As we also have before pointed out, in the gradual attainment of a permanent form of organ the possibility of compositions for it appeals more generally to musicians at large. The influences of

ecclesiastical surroundings, and the unwieldiness which was certainly a feature of the older instruments, no doubt resulted in a somewhat severe and stereotyped form of composition which repelled many and attracted few. The constant supply of fugues and works of similar character did little to bring the organ within the scope of that intimate musical appeal which is such a feature of the violin, pianoforte, or of vocal composition. But, as the writer of *The Times* article rightly says, when we consider the question of what 'modernity' really is, we must admit that it is rather a matter of spirit than of actual date. He quotes the *Fantasia* preceding the great G minor Fugue of J. S. Bach in support of this, and claims that if its appeal is limited by its severity, and its details of episodes and contrapuntal passages fix a date, its harmonic structure will carry the work far beyond others which may mark an epoch, and in fact always remain 'modern.'

The organ music of Germany, France and England is considered in its various aspects, and we have sorrowfully to admit that until the past few years we have little cause for satisfaction with our own contribution. We may well envy Germany in having produced a John Sebastian Bach, whose glorious works, as those of Shakespeare in literature, will live for all time. His sons, too, wrote much which is far too seldom heard. But there is another name which will live, though the man gave but one work. The name is Julius Reubke, and the work his tremendous Sonata on the 94th Psalm. It is 'difficult to speak without immoderation' in connection with this Sonata, and it certainly laid down a style for the organ as an entirely separate instrument, as did Chopin's music for the pianoforte.

Merkel's Organ Sonatas must be considered as a factor in the progress of German organ music, though to us he seems so anxious to get to his last movement, which is almost invariably a fugue.

We cannot help disagreeing with the position assigned to Rheinberger by our contemporary. His Finale to Sonata 5, and that to Sonata 12, with the whole of Sonata 13, are taken as signs of what 'might have been,' and he is accused of relapsing in his later works into more or less complacent austerity. We only say that we should add to the list certainly the Sonata in E flat minor and No. 20 in F, with others. But this is of course only a matter of opinion. The choral prelude, so consummately matured by J. S. Bach, is employed by Max Reger and Karg-Elert as a medium for their complex ideas, but our contemporary, though welcoming both as men with a message, is getting tired of waiting for that message.

In the matter of French organ music, César Franck is taken as a starting point, and though a Belgian he may be considered, of course, as of the French School. His work is considered unequal, though without it we might never have had the brilliance of Widor, whose sixth Symphony we are glad to see specially mentioned.

Guilmant, whose recent death is universally regretted, undoubtedly rose sometimes above mediocrity, and produced works of artistic value, while M. Saint-Saëns has given examples which make us wish for more.

In English organ music, we are told that 'it is quite conceivable that we have found a road which is going furthest in the end.' We sincerely hope that may be so. But assuredly this consummation will hardly be more quickly gained by the stream of entirely unworthy trifles constantly poured out by some of our publishing houses. We have indeed any number of fine players, and if they will only have the courage to play music which is true and sincere as 'organ music,' their influence upon composers will be of undoubted value. We may point with pride to such works as the Sonata in C sharp minor, the 'Pæan' and the

Concerto of Dr. Basil Harwood as examples of what is high and noble, and hope that such a worthy ideal may yet succeed in placing our country at least on an equality with others.

Mr. H. G. Ley, organist of Christ Church Cathedral, Oxford, writes to us as follows :

'It might be of interest to you to know that the cathedral organ here has been overhauled, and various improvements and additions made :

1. The Choir organ has been moved from the West to the East and placed in a swell-box. I was glad to find a remark in a back number of the *Musical Times* that this should be done if ever the organ was altered, as it was quite useless in its old position.
2. 32-ft. wood Contra violone (complete scale) has been added, and placed on the West wall of the Cathedral.
3. Swell to Choir coupler has been added.
4. Viol d'orchestre (Choir organ) added.
5. Cor Anglais and Corni di Bassetto re-voiced and placed in a swell-box. Great Principal re-voiced.
6. New Great to Pedal—composition pedal.
7. New action to Swell, Choir, and Solo Pedals, Willis's patent.
8. New Tremulant, with a special pedal to quicken or make the beats slower (new Willis's patent).
9. The whole organ thoroughly cleaned and overhauled. The entire work done by Willis.

'I might add that I have received some interesting documents from Mr. John Hele, of Plymouth, which seem to prove that there was a Father Smith organ here, as they are written in Smith's hand-writing. They chiefly deal with directions for the tuners. I have always understood that the only remnant that exists at present of this organ is the exceptionally fine case, and I believe 1685 to be its date. A Swanton "Kinetic" blower was also installed here about two years ago.'

The new organ in the Hull City Hall was opened by Mr. E. H. Lemare on Thursday evening, March 30, when the accomplished organist gave a memorable performance, which exhibited the remarkable resources of the instrument and his own astonishing command of its intricacies. His programme included examples of pure organ music, such as J. S. Bach's Prelude and Fugue in D major, and Mendelssohn's sixth Sonata, while the organ transcription, which is Mr. Lemare's peculiar property, was represented by Wagner's 'Walden' ('Siegfried') and by the Overture to 'William Tell.' Further variety was supplied by three pieces of Mr. Lemare's, and by Mr. Horsman's 'Curfew.' There was a crowded attendance, many hundreds, in fact, being turned away. Great enthusiasm prevailed, and the audience departed thoroughly satisfied that they had heard their new instrument to the best advantage.

SPECIAL SERVICES.

On the Tuesday before Easter, at St. Paul's Cathedral, Bach's 'St. Matthew' Passion was given with all the impressiveness the noble work demands, and to which we have for so many years been accustomed under the exceptional conditions offered by the Cathedral and its superb musical staff. The choir was augmented by the 'Children' of the Chapel Royal, the Temple choristers, and others, while the Bach orchestra was represented by some of our best performers. Sir George Martin conducted, and Mr. Charles Macpherson was at the organ.

The high artistic standard attained at Chichester Cathedral under the care of Mr. F. J. Crowe, was maintained in a performance of Verdi's 'Requiem,' given on March 30 by the Cathedral Oratorio Society. The solos were sung by choristers of the Cathedral, Master Leslie Dunn (London College for Choristers), Mr. Robert Marley, Mr. Reginald Stewart, and Mr. W. H. Whiteside. An orchestra and Mr. Stephenson at the organ supplied accompaniments, and Mr. Crowe conducted.

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On Sunday, April 2, at Brixton Church, Verdi's 'Requiem' was performed by the Brixton Oratorio Choir. The soloists were Miss Ada Tunks, Miss Alice Stroud, and Messrs. Frank J. Webster and Herbert Tracey. The principal first violin was Mr. R. Gray, and Mr. Welton Hickin was the organist. Mr. Douglas Redman conducted with distinction, and obtained an excellent performance.

On Palm Sunday afternoon, April 9, Bach's 'St. John' Passion was sung by the choir of St. Mary, Brookfield, Dartmouth Park Hill, N.W. Mr. James Hornastle sang the Evangelist's part, the remaining solos being taken by members of the choir. There was an efficient orchestra, and Mr. A. Gosling presided at the organ. Mr. Frank Eames, the organist of St. Mary's, conducted what was in all respects a highly creditable performance. Gounod's 'Messe Solennelle' was also sung at St. Mary's on Easter Sunday morning, with orchestral accompaniment, Mr. F. J. Wood presiding at the organ.

The first performance of Bach's 'St. Matthew' Passion in Aberdeen took place on April 13 at St. Ninian's Parish Church, by a special choir organized and conducted by Mr. Warren T. Clemens. The occasion was one of great impressiveness, and its artistic completeness both as a service and as a performance was exemplary. The soloists were taken by Master J. Reid, Miss Jessie Gray, Mr. Henry Brearley, and Mr. W. Hayle. Mr. F. Boothroyd was at the organ.

On Palm Sunday afternoon, Dvorák's 'Stabat Mater' was sung at St. Stephen's Church, St. Albans, by an augmented choir. The soloists were Miss Florence Holderness, Miss Maud Wright, Mr. Charles Jones and Mr. Fred Aireton, Mr. George F. Wood, organist and choirmaster of the church, accompanied at the organ. This was the first performance of the work at St. Albans.

Dvorák's 'Stabat Mater' was performed by the Bromley Choral Society, at Bromley Parish Church, on April 5. The soloists were Miss Lilian Evison, Miss Ada Tarry, Mr. George Macklin, and Mr. George Utley. Mr. P. D. Hodson was the organist, and Mr. Frederic Fertel conducted.

A performance of Brahms's 'Requiem' was given in St. Peter's Church, Maida Vale, by the Essendine Choir, under the baton of Mr. W. Kendall. The soloists were Miss Winifred Marwood and Mr. Arthur Barlow. Mr. Norman Collie, organist of St. Peter's Church, supplied the instrumental accompaniments on the organ.

The Parish Church, Brighton, was well filled on Wednesday evening in Holy Week, when Harold Moore's sacred cantata 'The Darkest Hour' was sung by the choir, under the direction of the organist and choirmaster. Mr. Chastey Hector, who presided at the fine Willis organ recently erected to the memory of the late King Edward VII. The part of the Saviour was sung by Mr. Fred. Hilton.

The usual Good Friday performance of 'The Messiah' was given at the Congregational Church, High Road, Ilford, the soloists being Miss Euneta Truscott, Miss Mary Williams, Mr. Gwilym Richards, and Mr. Stewart Gardner. Mr. Leonard C. F. Robson was at the organ, and Mr. Walter J. Walls conducted.

'The Messiah' (Part 2) was sung to a crowded congregation in Chigwell Church, on Good Friday afternoon. The soloists were Lady Sybil Smith, Madame Grace Day-Winter, Mr. Herbert Clinch and Mr. George Utley. Mr. E. Cuthbert Nunn accompanied, and Mr. Henry Riding conducted.

'In the Desert and in the Garden,' a new Lenten cantata by Dr. Ferris Tozer, was performed under the conductorship of the composer in Heavitree Church, Exeter, on April 7. The solos were sung by Masters Brown and Lias, Dr. Tozer and Mr. Walter Belgrove. Mr. Allan Allen presided at the organ.

The 'Messiah' was performed at Leamington Parish Church on March 23 by the Madrigal Society, under the direction of Mr. Roberts West. Mr. W. H. Bellamy was the organist, and Madame Laura Taylor, Miss Muriel Leigh-Bennett, Mr. E. R. Ludlow, and Mr. Roland Morris were the soloists.

On April 9, at St. Peter's Church, Pontardawe, Mauder's cantata, 'Olivet to Calvary' was performed by the choir, under the direction of Mr. Ivan Williams, organist and choirmaster.

Dr. C. Lee Williams's cantata 'Bethany' was sung at a Special Service on April 12 by the choir of St. James's Church, Bath. Mr. H. C. T. Gill accompanied at the organ.

We have received reports of Lenten performances of Stainer's 'Crucifixion' at the following churches and chapels: Holy Trinity, Southwell (Mr. A. E. Leatherland, organist). Chigwell School Chapel (Mr. H. Riding, conductor). St. Edward's Parish Church, Romford (Mr. A. C. Chappell, conductor).

Parish Church, Minchinghampton (Mr. S. M. Ravenhill, conductor; Mr. G. E. Kiddle, organist).

Parish Church of St. Margaret, Lee (Mr. F. Leeds, organist); also performed Dvorák's 'Stabat Mater.'

Church of St. John the Baptist, Great Marlborough Street (Mr. T. F. Gillman, conductor; Mr. Martin Matthews, organist).

Faversham Parish Church (Mr. W. J. Keech, organist).

Greenwich Road Congregational Church (Mr. Fred. W. Flatt, organist).

West United Free Church, Aberdeen (Mr. Arthur Collingwood, conductor).

Magdalen College School Chapel, Brackley (Mr. P. Pickford, organist).

St. Paul's Church, East Molesey (Mr. P. Macdonald, conductor; Mr. E. Singleton, organist).

St. Bede's Church, Liverpool (Mr. E. H. Smith, conductor; Mr. T. T. Ford, organist).

St. Peter's Church, Maida Vale (Mr. Norman Collie, organist).

The programme chosen by Mr. H. Matthias Turton, for his organ recital at the Town Hall, Leeds, on April 15, included the following: St. Ann's Fugue (J. S. Bach), 'La nuit (an impression)' (Karg-Elert), Pean (Basil Harwood), Fantasia in F minor (Mozart).

A sacred concert of miscellaneous character was given on March 30 by the choir of Avenue Baptist Church, St. Margaret's, Twickenham, under the direction of Mr. Frank Peters, to whose training the efficiency shown by the choir did credit.

On behalf of that deserving object, 'The Organists' Benevolent League,' Dr. W. Lemare gave a highly-successful concert in the St. Andrew's Hall, Leytonstone, when the programme was sustained by Dr. Lemare's pupils.

An interesting selection of appropriate music was performed by the choir of St. Mary, Brookfield, in illustration of a lecture on the Ober-Ammergau Passion Play given by the Rev. M. Le Marinel on March 21.

On April 11, the choir of Denmark Place Baptist Church, Camberwell, gave their annual concert, with an interesting programme. Mr. W. Hedley Staniland, organist and choirmaster of the church, was the conductor.

Sir Edward Elgar's 'The Banner of St. George' was given in Longton Parish Church on Wednesday, March 22, under the direction of Mr. J. Bryan.

ORGAN RECITALS.

Mr. Hanforth, Sheffield Parish Church—Con Moto Moderato (en forme d'Ouverture), *Smart*.
 Mr. A. E. Jones, Bolton Town Hall—Pastorale in E major, *E. H. Lemare*.
 Mr. James Tomlinson, Public Hall, Preston—Pastorale and Caprice, *Guilmant*.
 Mr. Ernest O'Dell, St. Paul's Presbyterian Church, Smith's Falls—Fanfare in D major, *Leemans*.
 Mr. R. W. Browne, Church of the Good Shepherd, Lee—'Ite Missa Est,' *Leemans*.
 Mr. R. W. Strickland, College Street Chapel, Northampton—Sonata in D minor, *E. T. Driffield*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Melody in C, *West*.
 Mr. Peter Le Sueur, Sacred Heart Church, Oelwin, Iowa—Sonata No. 6, *Mendelssohn*.
 Mr. Westlake-Morgan, Winchester Cathedral—Concerto in G major, *Matthew Camidge*.
 Mr. Martin Matthews, Christ Church, West Green—Fugue in D minor, *Bach*.
 Mr. James T. Pye, St. Aidan's, New Cleethorpes—Elevation in A flat, *Guilmant*.
 Dr. M. J. Monk, Truro Cathedral—Prelude in E minor, *Gaston M. Dethier*.
 Mr. Thomas Carpenter, Warwick School Chapel—Toccata in G, *Dubois*.
 Mr. W. Johnson, Katherine Street P.M., Ashton-under-Lyne—Question and answer, *Wolstenholme*.
 Mr. Alfred Alexander, Church of St. John the Evangelist, Princes Street, Edinburgh—Andante in A, *Smart*.
 Mr. Chastey Hector, Brighton Parish Church—Introduction and Passacaglia in D minor, *Max Reger*.
 Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Passacaglia in D minor, *Buxtehude*.
 Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Canzona in A minor, Op. 15, No. 1, *A. W. Pollitt*.
 Mr. Hanforth, Sheffield Parish Church—Allegro Cantabile from Symphony No. 5, *Widor*.
 Mr. Ernest H. Smith, St. Bede's Parish Church, Hartington Road, Liverpool—Offertoire in D minor, *Batiste*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. H. C. J. Churchill, organist and choirmaster, Christ Church (Congregational), Alwyne Road, Wimbledon.
 Mr. Ernest C. Edwards, Organist and Choirmaster of Jedburgh Parish Church.
 Mr. Henry T. Gilberthorpe, organist and choirmaster, Parish Church of St. James, Hampton Hill, S.W.

Reviews.

Postlude in C major. By W. G. Alcock.
Fantasia and Fugue in C minor. By J. D. Davis.

[Novello & Co., Ltd.]

This vigorous and well-written piece by the organist of the Chapel Royal will commend itself to all interested in organ music of a healthy and elevated character. It is in triple time throughout, and is moulded in the classic *binary* form. In the recapitulation section, however, only a portion of the second subject appears, and this, quite effectively, in the key of the subdominant. The piece will be found equally useful and interesting both for voluntary and recital purposes. No well-trained organist need find it at all troublesome in the matter of technique.

The influence of the modern harmonic school has largely affected the character of this organ piece. It is a difficult school to imitate, and Mr. Davis is at his best when he trusts to his own powers, which are obviously considerable, and suggest interesting developments. The fugue subject is a good one. We should consider the movement to be of a fugal nature rather than a strict organ fugue. Nevertheless the work would be far from ineffective, and the freedom employed will no doubt appeal to many.

Sonatina in C, for pianoforte. By Ernest Austin. Op. 37. *Simple Sonatinas on National Airs.* By Ernest Austin. Op. 38. Nos. 1 to 6.

[J. H. Larway.]

Here is at least one of the young British lions prepared to roar you as gently as any sucking dove, if thereby he obtains a wider audience. Mr. Austin has recently voiced the grievance that examination bodies pass too lightly over the claims of British music, and this present issue of Sonatinas is a professed attempt to supply the material of a remedy. The original Sonatina, Op. 37, is mapped out for the convenience of young fingers, whose placing requires special attention. Some little indulgences of what may be termed Mr. Austin's harmonic impatience will probably be taken for wrong notes by unsophisticated youth; but as a rule we have nothing but praise for the conception and laying out of this little work. In the Sonatinas based on national airs, Mr. Austin has made plentiful use of his ingenuity. They are full of little surprises and quaint touches of humour, expressed in simple diction and often conveyed in terms of two-part writing. One can imagine some old folks delighted to find their little ones playing the melodies they love, but somewhat perturbed at Mr. Austin's 'developments,' where the tunes seem to go all wrong. This need not, however, diminish the welcome given by musicians to Mr. Austin's experiment. His best claim to our gratitude is based on his avoidance of sentimentality and sickly harmonies. Numbers one and two of the Sonatinas are based on English themes; number three is a set of variations on the Irish theme, 'The Rakes of Mallow'; number four is based on Welsh themes; and numbers five and six on Scotch themes.

PART-SONGS FOR MIXED VOICES.

Irene. A madrigal. Words by J. F. R. Stainer. Composed by C. E. Miller.
Lullaby. English words by W. G. Rothery. Music by Brahms.
Coronation Day. Words by Mary Bradford Whiting. Music by Percy E. Fletcher.
Our sailor King. Words by Clifton Bingham. Music by Charles H. Lloyd.

[Novello & Co., Ltd.]

The madrigal 'Irene,' by Mr. C. E. Miller, was awarded the Molineux Prize and the medal of the Madrigal Society in December, 1909. It is a bright work, which answers to the title 'madrigal' by its contrapuntal and imitative writing and restrained harmonic scheme, and by the constant little turns of expression which recall the madrigalian period. It is in five parts (s.s.a.t.b.).

The Brahms 'Lullaby' is a welcome adaptation for mixed voices (accompanied), done by John E. West, of the popular 'Wiegenlied.' It has already been issued in two-part and three-part arrangements.

Having cultivated the useful habit of writing broad, diatonic tunes of popular nature fit for use at festive patriotic meetings, Mr. Percy Fletcher naturally gives full indulgence to the habit for the present season. 'Coronation Day,' one of the fruits of his indulgence, is in three similar verses, with a short Coda. It starts in the key of C major, and hardly ever leaves it. The tune is unsophisticated and easily learned, and the part-writing and accompaniments are correspondingly light in their demands. Such a combination of virtues should win easy acceptance for the piece on coronation and other days.

Dr. Lloyd's 'Our sailor King' is another choral song of the broad and popular type, differentiated from the preceding by its more fully worked-out part-writing and harmonies. It is equally to be recommended as a medium for patriotic manifestations.

A Flower Service (No. 2). A complete order of service for children.

[Skeffington & Son.]

The Service includes prayers, versicles, lessons and hymns, and will be most useful for the pretty occasions which have suggested their compilation. We only regret one or two of the tunes. Why should children be condemned to sing so many hymns to tunes in $\frac{6}{8}$ time? We find no excuse for the

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inclusion of the Neapolitan air, which is entirely unsuitable for use in Church. The rhythm of the words admits of other treatment. We do not consider 'With verdure clad' a 'suitable' voluntary, as suggested in the footnote. Would not Brahms's 'A rose breaks into bloom' point the moral more worthily? But our business is to criticise, while our pleasure lies in the opposite direction, and we welcome the Service in spite of what we venture to call its shortcomings.

Te Deum Laudamus. In the key of A major. By Sir Frederick Bridge. *Give the King Thy judgments, O God.* Anthem for festival or general use. By A. Herbert Brewer. [Novello & Co., Ltd.]

Composed for the Tercentenary of the authorised version of the Bible, 1911, Sir Frederick Bridge's setting fulfils the requirements of breadth and dignity with simple harmonic construction, and there will be no doubt very many occasions when its use will be acceptable. Having heard the *Te Deum*, we are in a position to say that Sir Frederick has been very successful in gaining great effect by simple and quite original means.

Dr. Brewer, in writing for the Gloucester Diocesan Choral Festival, has borne in mind the conditions under which his music would be heard, and his great experience has led him by interesting and yet straightforward lines, resulting in an anthem within the capabilities of the various local choirs taking part in the festival. The work might well serve for general use, and will no doubt find wide acceptance.

Sing with joyful exultation. Anthem by Richard Chanter. [Bosworth & Co.]

Mr. Chanter's anthem is worthy of note, if only for its organ part, which is well written, and independent of the choral portion. There are points of interest in the latter also, and the Choral forming the final section should be effective. The composer has a style of his own, and may be encouraged to further effort, if he bear in mind the importance of reserve in his harmonic scheme.

PART-SONGS FOR FEMALE VOICES.

Slumber-songs of the Madonna. Words by Alfred Noyes. Music by Colin Taylor. [Novello & Co., Ltd.]

Appropriately tender music has been wedded to the expressive verses in these songs, and thoroughly artistic results are achieved without recourse to a complicated phraseology which would destroy the proper ingenuousness. The songs are laid out for unaccompanied four-part female choir, and are three in number, their names being 'See, see what wonderful smile,' 'In the warm blue summer weather,' and 'Sleep, baby sleep.' They present no considerable difficulty. The squareness often associated with simplicity is avoided by breaking up and varying the rhythm, and such chromatic harmonies as are used do not make the parts unvocal. A portion of the third number is written for solo voice and choral accompaniment 'with closed lips.' The open vowel 'oo' with loose lips has a smoother, prettier and more blendful effect than the tightening of the lips which induces nasality.

BOOKS RECEIVED.

The Shakespeare Revival and the Stratford-upon-Avon Movement. By Reginald R. Buckley, Mary Neal, Arthur Hutchinson and F. R. Benson. Pp. xx. + 237. Price 3s. 6d. (London: George Allen & Sons.)

A Marriage Hymnal. By James Saunders. Pp. 104. Price 3s. 6d. (London: Elliott Stock.)

The Sword Dances of Northern England, together with the Horn Dance of Abbots Bromley. By Cecil J. Sharp. Pp. 112. (London: Novello & Co., Ltd.)

Dalle antiche norme e dalle nuove. An essay on the art of singing. By Paolo Guetto. Pp. 106 + xiii. Price Fr. 2.50. (Ricordi & Co.)

S.J.M. Revue Musicale Mensuelle. Contains the following articles: En hommage à Emmanuel Chabrier; Cadences et tonalités; Les précurseurs du violon; 'Leurs mains,' Xavier Leroux et Massenet; De l'influence du milieu sur l'éducation musicale. (Paris: Librairie Ch. Delagrave.)

Violin varnish and how to make it. By G. Foucher, Senior. Edited by Edgar Fennig. Pp. 32. Price 2s. (London: G. Foucher & Sons.)

La musique et l'expression musicale, et l'esthétique du son. Les instruments de musique anciens et modernes. By Emile de Rey-Pailhade. Pp. 161. (Paris: Librairie Fischbacher.)

Théorie de la pose de la voix. By S. Sonky. Pp. 231. (Paris: Librairie Fischbacher.)

Rivista Musicale Italiana. (Includes a long article on Strauss's 'Der Rosenkavalier.') (Milan and Rome: Torino.)

Correspondence.

THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am afraid it will be difficult to dispose of so clear-headed and practical a musician as Aristoxenus on the ground of any 'fallacy' in his theories. It is true that his common-sense teaching was for many centuries overshadowed by the vague mysticism and mathematical calculations of the Pythagoreans, who did so much to retard the development of the musical art. It is true that Cicero pronounces the works of Aristoxenus utterly unintelligible (Hawkins, History, vol. i., p. 181); and that Burney (History, vol. i., p. 455) sneers at Aristoxenus for his endeavour to provide a system of 'tempered' intervals, whereby modulation to every key might be available.

As to Cicero's opinion, every one now knows, thanks to recent research, that the Greco-Roman grammarians of his day made utter confusion between the metre of poetry and the rhythm of music, for they did not understand music; and this confusion has continued nearly to the present day. Richard Wagner, writing in 1851, suggested that the metrecists should apply the rules of the rhythmical structure of modern music to the Greek Dramas: thus only, he said, could they be brought to a recognisable rhythm. The appearance during the next few decades of many works founded on the Aristoxenian theory, which had only recently been investigated, showed that Wagner was right: for this theory proved that the rhythmical forms of the Greek Drama were practically identical with those of modern music. I doubt if a fallacious theory could have restored to us the inspiring rhythms of a Sophocles or a Pindar.

As to the tempered scale, Aristoxenus merely forestalled modern practice by some twenty centuries. It is well known how the war of the temperaments went on from the time of Bartolo Ramis in 1482 till the 18th century, when J. S. Bach settled once for all that equal temperament was the only possible method of tuning by which music for keyed instruments could develop.

If Aristoxenus is fallacious in matters of rhythm, then the composer of to-day who divides his music by bars, the conductor who beats time in connection with these bars, and above all the sensitive performer who produces an intelligent 'phrasing,' must all find their efforts on fallacious ideals. For the bar is the modern presentment of the Aristoxenian foot or measure, the conductor's beat that of the arsis and thesis, and the phrasing of the cultivated musician agrees in principle with the Aristoxenian theories of *cola*, periods, monopodies, dipodies, &c., with their rising or falling accentuations, their *caesuras*, and so forth.—Yours faithfully,

C. F. ARDY WILLIAMS.

[This interesting correspondence will now cease.—*Ed.*]

THE ORIGIN OF THE IRISH HARP.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have read with interest Mr. Grattan Flood's strictures on my theory of the origin of the 'Irish harp,' and will deal with them in the paper which I have been asked to read on the subject before the International Society of Musicians, when they meet in London at the end of May.—Yours faithfully,

FRANCIS W. GALPIN.

Hatfield Vicarage, Harlow.

April 17, 1911.

BACH'S 'ST. MATTHEW' PASSION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—Last Monday evening I attended once more the service at St. Paul's Cathedral, at which an abridgment of Bach's 'St. Matthew' Passion is sung with augmented choir and orchestral accompaniments. As I looked at the vast congregation, my mind went back to a memorable Maundy Thursday evening, forty years ago, when, as a member of Mr. Joseph Barnby's choir, I took part in a service in Westminster Abbey at which, I believe for the first time in England, Bach's sublime work was rendered as he intended, namely, as a portion of a service, with an address between the parts.

There are probably not a great many members of the choir still left; but those who are, will, I think, bear me out in saying that we did not take very kindly to Bach's music. It was so different from that of Handel, Haydn and Mendelssohn, to which we had been accustomed, that it seemed beyond our grasp. I have still a vivid recollection of the 'Passion' in Exeter Hall (the smaller one), and remember how it became necessary to have the choir in detachments at Messrs. Novello's warehouse to go over and master the troublesome portions of the music.

It required all Mr. Barnby's generalship to bring the work to a successful issue; and I remember that in the course of one of those encouraging little speeches which he used to make during rehearsals—speeches which were so helpful—he said something to this effect: 'Ladies and gentlemen, you do not like this music yet; but you will get to like it, *and we shall make the public like it.*' In the forty years which have passed since these words—prophetic words, one might say—were uttered, how the public have come to like Bach's two settings of the 'Passion' is shown by the numerous announcements of their use in connection with the Lenten services of the Church. The attainment of this popularity is a striking example of what may be done by a combination of foresight, initiative, force of character, and business enterprise.—I am, Sir, your obedient servant,

R. FREEMAN.

London, April 11, 1911.

HEREDITY AND VOICE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—The *Musical Times* recently contained an interesting communication entitled 'The evolution of the adult male voice,' by E. Davidson Palmer.

The law of heredity is the same in the adult male and adult female voice. The characteristics of one parent will assert themselves in the voice of a child of the other sex at the age of fourteen, in addition to whatever has been conspicuously like either father or mother in childhood.

Daughters of musical mothers and non-musical fathers, with whom I am acquainted, who could not even carry a tune before they were fourteen, found at that age both fine voices and the ability to sing.

When both parents are singers, the father's voice is more prominent in the first, and the mother's in the second, child. Later children show sometimes voices more evenly balanced, as if the 'seven kinds of heredity' influenced them in turn.

When the Autocrat of the Breakfast Table was asked how early the education of children should begin, his answer was: 'A hundred years before they are born.' This is emphatically true of the singing voice.—Yours respectfully,

E. LL. DANIELS.

'COME LIVE WITH ME.'

Mrs. Godfrey Pearse, of Hitcham Land, Taplow, Bucks, wishes to obtain a copy of a song 'Come live with me and be my love,' on the outside of which is an illustration of her father and mother, Mario and Evilia Grisi—he with a mandoline, and she coming down the steps of a terrace to listen.

Obituary.

We regret to have to record the following deaths:

Lady HALLÉ, in Berlin, on April 15. With her death there passes away a violinist who was one of the greatest of her time and whose name, as Madame Norman-Neruda, was once a household word. The present generation will not feel the loss as keenly as those with whom the great days of the Popular Concerts are a living memory. In their minds a link with the past is broken. The esteem in which she was held by her greatest contemporary is exemplified in the remark made by Joachim when she first came under his notice: 'When people have heard her play, they will think less of me.'

Wilma Neruda was born on March 29, 1839, and inherited a name already famous in the musical world. In 1846 she made her first appearance as a violinist at a concert in Vienna, and from that time was constantly before the public, first as a prodigy of extraordinary talent and afterwards as a mature artist whose playing was of transcendent expressiveness. In 1864 she became the wife of Ludwig Norman, and assumed the name of Madame Norman-Neruda. Her appearance at a Philharmonic Concert on May 17, 1869, was the beginning of a long connection with London musical life. She became closely associated with the London Popular Concerts in particular, and with all the principal series of concerts then given. In 1888 she married Sir Charles Halle, the pianist, with whom she constantly appeared, both in London and in Manchester. In 1901 the title of 'Violinist to the Queen' was conferred upon her by Queen Alexandra.

Madame NEWLING, principal of a School of Music in Bournemouth and director of the choir which bore her name, on April 15. For many years her position in musical circles of the town had been prominent, and the loss of her beneficent influence will be keenly felt.

'THE RING' IN THE PROVINCES.

The enterprise of Mr. Ernst Denhof, in introducing to the provinces Wagner's 'Ring of the Nibelung,' has an interest extending far beyond the three centres at which it has been given: Leeds, Manchester, and Glasgow. Its origin may be traced to Dr. Richter's experiment at Covent Garden, when he endeavoured to convince the public that performances of opera in the vernacular, sung by native artists, indicated the surest road to the attainment of the 'National Opera' for which so many musical people are striving. Our principal touring companies have long pointed in the same direction, but their praiseworthy efforts have hitherto been limited by commercial considerations, and the public has still to be convinced that opera in English may be made just as good an article as when it is given in Italian, German, or French. The success of the Covent Garden 'Ring' in English was so very generally allowed that people are still wondering why it led to nothing further, but in the meantime Mr. Denhof, an Edinburgh musician, took up the idea, and in the Spring of 1910, produced the 'Ring' in Edinburgh. The result was more successful from an artistic than from a pecuniary point of view, but, having broken the ice, Mr. Denhof was sufficiently encouraged to carry his enterprise further afield, and this year, after ascertaining the amount of support he was likely to receive in various large towns, he decided upon a three-weeks' tour, including Leeds, Manchester, and Glasgow, in the order named. For two whole weeks beforehand rehearsals were held at Leeds, under Mr. Michael Balling, who has been a tower of strength to the enterprise. For the first week he had the orchestra alone, consisting chiefly of members of the Scottish Orchestra, together with a few London players, while during the second week the principal singers were also present. This deserves mention, since the cost of preparation has been an important factor in arranging

the prices of admission, which have of course been very much above what are usually in vogue in the provinces. If, as is hoped by all who were present at the performances, Mr. Denhof's scheme is to bear fruit in the future, it is desirable that some other populous towns—Liverpool, Birmingham, Bristol or Newcastle for instance—may be encouraged by the success of this effort to join in the scheme, for by so doing, the cost to each individual town may be materially reduced. The impression made by the 'Ring' at each of the three towns where it has just been performed is duly recorded below, but it may at once be said that Mr. Denhof has given such proof of his artistic thoroughness that any similar scheme he may incline to submit in the future will be received with interest and enthusiasm. Whether it will be wise to repeat the 'Ring' a year hence may be doubted; probably it may be found more discreet to choose three or four of Wagner's other works, and to give them on a similar scale of completeness, and thus by degrees to form something in the nature of a repertory of operas which are really beyond the powers of companies with small orchestras and limited resources. In one respect a touring company can rarely give absolute satisfaction, for the *mise en scène* of a work like the 'Ring,' and especially its complex effects of lighting, can only be achieved in a permanent abode, where opera is constantly being given; but any shortcomings of this kind only point to the necessity of a fully-equipped opera-house after the Continental fashion. Where each performance of a work is virtually, so far as the stage is concerned, a full-dress rehearsal, perfect finish is necessarily unattainable. The smoothness with which these 'Ring' performances were carried through was indeed remarkable, and under the conditions which obtained it would be absurd to expect an ideal representation, but this is the one matter in which, with a fuller experience, we may look forward to a still higher result.

(BY OUR OWN CORRESPONDENTS.)

LEEDS.

The Leeds performance took place on March 28 to April 1, and attracted a large and attentive audience from all parts of the county. The success of the event was unqualified. In spite of prices quite beyond precedent in local theatrical annals, the large theatre was well filled at all the performances, and crowded for 'Die Walküre' and 'Götterdämmerung.' The behaviour of the audiences was remarkably good, and the interest was well sustained to the end, when it culminated in a scene of enthusiasm rarely equalled by us reticent Northerners. The centre of this enthusiasm was the conductor, Mr. Balling, to whose remarkable ability and intimate knowledge of the work the success of the performance is mainly due. He had a band of eighty-two, chiefly members of the Scottish Orchestra, and made it as perfect an instrument of accompaniment as one could wish. Indeed, the outstanding feature of the performance was the clearness with which the text could, in most cases, be followed. In the matter of enunciation, a special tribute is due to the singers, for the cast showed what capital material we have in this country: artists with fresh voices, a really vocal method, good articulation, and a keen dramatic intelligence. The Sieglinde, Miss Florence Easton, was from all points of view admirable. She not only looked, she was the character, and every word of her part was audible. Madame Gleeson-White, too, was a convincing Brünnhilde; she also looked the part, and if at times one could have desired more ample vocal resources, she sang with sympathetic charm. Very much the same criticism could apply to Mr. Frederic Austin's Wotan, which, if not commanding, was dignified and refined. Of especial interest was the Siegfried of Mr. John Coates, since it was the first time this clever and original artist had essayed the part. Even a slight over-anxiety did not hinder him from giving a fine interpretation, especially in the first and second Acts of 'Siegfried,' in which he acted with delightful spirit and energy, emphasizing the boyish attributes of the hero. Mr. Sydney Russell's Mime was an excellent reading, and his enunciation was perfect, while on an equally high plane was the careful and finished performance of Mr. Radford as Fasolt and Hunding. Mr. Walter Hyde made a brilliant Loge and a sympathetic Siegmund, and he, with Miss Easton and Mr. Radford, combined to give as fine an interpretation of the first Act of 'Die Walküre' as it has ever been my good fortune to

witness. Mr. Knowles's Hagen and Mr. Victor's Alberich deserve favourable mention, and the other parts were well filled, the cast being indeed adequate all round. The male-voice choir, supplied by the Leeds Choral Union, sang well, and, considering their inexperience of the stage, comported themselves creditably. The scenic effects sufficed, but were not of course the strongest feature of the production, which as a whole spoke volumes for the artistic enterprise of the promoter, Mr. Denhof, and has made many Yorkshire people ask if so promising a venture is to be allowed to remain a solitary one.

MANCHESTER.

The coming of the 'Ring' dramas brought some new sensations into the daily round of Manchester's busy commercial life. Salesmen and buyers making tours of the big warehouses might see displayed on the walls, or in the windows of public-houses in mean little streets, theatre bills announcing the performance of 'Rhinegold,' 'Valkyrie' 'Siegfried,' 'Twilight of the Gods,' and one wonders what the little 'nippers,' attendant upon the big cloth-laden lorries, and many other people thought of these strange writings on the wall. Then you had busy merchants hurrying off 'Change to their warehouses and offices so to leave affairs that they might arrive at the Theatre Royal at 5.30 or 6 p.m., for the German community here stood by Denhof and Balling, and the German colony is essentially a business one. The attendant disturbance of the normal course of domestic and business life had many compensations. Manchester assimilated to some extent the Bayreuth habit; but we cannot rise to open-air restaurants yet, and the use of the fanfares between the acts would have struck the imagination of passers-by in the streets as could nothing else.

Hitherto Manchester has, broadly speaking, been content to neglect other conductors who have visited us from time to time: Wood, Beecham, Ronald, Nikisch, have never drawn the throng. This fidelity to Richter has its meritorious side, but it has meant that the average music-goer here thinks that there has been only one reading of great music, that of the veteran who has now left us. The 'Ring' dramas have made those folks rub their eyes, and they have discovered that there is at least one conductor other than Richter who can cope with Wagner's monumental works and not be crushed. This may be said without disparagement of the great pioneer.

The 'paying' part of the Manchester public hitherto has fought shy of such opera as we have been able to get from even the best of travelling companies, because of inadequate orchestras; this, true of our opera-attitude in general, is still more so of the Wagner-attitude in particular. Wagner is immensely popular here, but the familiarity is not of the theatre so much as of the concert-room, and the Hallé performances with a hundred players under Richter have spoiled us for theatres where only half that number can be accommodated. Denhof and Balling have overcome to a considerable extent this apathy, despite exceptional difficulties in the theatre, which is relatively small for even an orchestra of eighty-two, and those whose purse drove them into the half-crown seats or standing-room in the 'gods,' at any rate got Wagner's music in better perspective than did the more opulent occupants of stalls or circle. Those of the audience who had seen and heard the 'Ring' dramas before, had either Covent Garden or Continental experience, and in stage-setting and details of management the comparison, of course, could not be flattering. The secrets of atmospheric effect and pageantry of clouds may be hidden from them, but the Theatre Royal folks had the good sense not to attempt the impossible with their quite inadequate machinery, and so they 'cut' the flight of the Valkyries (in which Paris easily excels even Bayreuth), and in such stage-settings as the Rhine-maidens swimming and the flame-girt mountain, did the best they could to produce the illusion, and with no steam-curtains to help, this could be no easy matter at times. Great singing there was in abundance, but not great acting; yet, remembering how long it took Germany to evolve singer-actors and actresses of the type of Schönn von Carolsfeld, Niemann, Materna, Ternina, Gulbranson (although a Swede), Wittich, Hans Breuer, Van Rooy, it would indeed be churlish to complain that English singers, who were not opera-trained from the start, failed in a brief three years to attain the same high standard; that they have got so far so quickly, shows the

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stuff they are made of. Balling is in the true Wagner succession ; after the three mighty stalwarts, Liszt, Bülow, and Richter, came their disciples, and Balling is one of the chief ; the modern executive musician can approach no greater task than these gigantic scores, and when much else may have faded from the memory, the conductor's handling of his forces will surely remain.

There was much good critical writing in the papers during the week. The sum of potential energy in all great art-works is without limit : fresh and apprehensive minds approach them, and they strike a new flash of light ; for example, 'In the call of the Valkyries the sense of rhythmic recklessness of motion has received its final and definitive musical expression ; it is the horrid fascination of the aviator's *vol plané*.' Again,—"A subsidized theatre seems less than ever likely. Is it possible to cheapen the production of Wagner without ruining the quality of the performances ? It seems doubtful, so long as we regard them as operas in the strict sense. If we were content to regard them as vocal and orchestral symphonies with pictorial accompaniment, the problem might be easier. In default of a regular opera-house and any normal solution of difficulties, we may some day be driven to a combination of cinematograph with singers and orchestra."—[Both from the *Manchester Guardian*.]

The committee of the Manchester Musical Society wisely arranged a series of explanatory lectures in the closing days of March, delivered by Dr. Keighley, which were largely attended by subscribers to the 'King' performances.

GLASGOW.

The performance of 'The Ring of the Nibelung' on April 11, 12, 13, 15, will be regarded by many as the outstanding feature of the Glasgow musical season. Herr Denhof, to whose enterprise we here owe our first acquaintance with the great tetralogy as a complete work, is to be congratulated on the artistic success of his venture. Possibly the Glasgow performances benefited in some degree by coming last in the scheme : in any case nothing so fine or so complete in the presentation of opera has ever been given in Glasgow, and this applies not only to the all-round excellence of the solo vocalists and to the stage setting, but chiefly to the magnificent orchestra so ably directed by Herr Michael Balling. The audiences, comprising some who were familiar with the entire work, some whose knowledge of the music was limited to concert performances of excerpts, and many drawn merely out of curiosity aroused by the 'King' newspaper articles forecasting the performances and by the talk of their musical friends, were entirely enthusiastic, and the reception given to the performances indicates that should Herr Denhof give another series he may depend upon a much more generous measure of public support. The week fixed for the Glasgow performances was just a little unfortunate, falling as it did at a time when there is a very general exodus of holiday-makers from the city, but notwithstanding this the audiences were sufficiently large and representative to encourage Herr Denhof in his missionary efforts.

THE TOUR OF THE SHEFFIELD CHOIR.

Our information as to the doings of Dr. Charles Harriss, Dr. Coward, and the Sheffield Choir in Canada, is confined to Canadian Press notices, enthusiastic in tone, of concerts given at Ottawa on March 30, and a letter from a correspondent in the *Manchester Guardian*. Two Ottawa critics were struck with the resemblance of the choir's singing to music played upon an organ. One said : 'The choir was an organ and Dr. Coward was the organist. Flutes, strings, reeds, tubas seemed to be forthcoming with the wave of his wand. There was the power of the full organ and the wistful whisper of the aeoline or the vox humana. The crescendo pedal lifted the volume of tone from the one to the other with a smoothness that set one's nerves tingling. A beautiful phrase for the tenors or the altos was brought out as distinctly as if the organist had a separate manual at his disposal. The attack was as precise as the electro-pneumatic device of a modern instrument.' The other writer unfortunately referred to the singing of Dudley Buck's 'O Gladsome Light' from 'The Golden Legend' (!). The feature of the choir's activities in Ottawa was a visit to the House of Commons, where they sang to a crowded gathering of members.

The *Manchester Guardian* correspondent considers the choir to be superior in point of vocal tone to the Sheffield Choir that visited Canada in 1908. He expresses some disappointment that the programmes are occasionally beneath the level of the choir and fail to reveal its true artistic capabilities, but draws great satisfaction from the performance of 'The Dream of Gerontius' and the opportunity afforded to Canadians of making the composer's acquaintance for the first time. Sir Edward conducted the work at Toronto, and secured a performance said to be remarkable for its devotional spirit and expressiveness. A 'Coronation Empire Concert' was also given at Toronto. The National Chorus of Toronto, whose conductor is Dr. Albert Ham, took part, and the programme included Dr. Harris's cantata 'Pan.'

THE 'CHORAL SYMPHONY' AT CAMBRIDGE.

At the third of Dr. Mann's symphony concerts, which took place at the Guildhall, Cambridge, on March 16, the programme was Beethoven's Choral Symphony, and the exponents were the Queen's Hall Orchestra and a choir of 200 voices, under the direction of Sir Henry Wood. The merits of the performance roused the audience to the point of enthusiasm which is rarely felt, or rarely expressed, in Cambridge. The soloists in the Finale were Miss Esta d'Argo, Miss Alice Lakin, Mr. Joseph Cheetah and Mr. Thorpe Bates.

In view of the performance two (serial) lectures on the work were given a few days previously in the Archaeological Museum, by Dr. E. W. Naylor. His description, which was based throughout upon independent researches, was full of interest, and gave abundant proof of the lecturer's close attachment to the Symphony, and of his industry. His analysis of the first movement was closely worked out, and some attractive views were offered on the psychology, as well as the musical contents, of the Finale.

Dr. Naylor pointed out an error frequently appearing in pianoforte arrangements of the Symphony. In the tenth bar from the end of the first movement there is no E, and where E is printed it should be F. Dr. Naylor states that Reinecke, Ulrich, Pauer, Tours and Liszt have fallen into the error.

TRINITY COLLEGE OF MUSIC.

The wide scope and useful character of the work of this well-established institution were demonstrated at the excellent dinner given to examiners and local representatives at De Keyser's Hotel on April 18. The guests came from near and far, and the speeches told of the prospects of the College and the influence it exerted throughout the Empire. Sir Frederick Bridge presided, and in the course of his introductory speech dwelt upon the importance given to music at the coming Coronation, and he bespoke their sympathy with him in fulfilling his onerous and honourable task. Speeches were made by Mr. G. E. Bambridge, Director of Studies ; Dr. C. W. Pearce, Director of Examinations ; Mr. Ernest Banks, local secretary, Lowestoft ; Dr. T. Lea Southgate, Sir John Runtz, Mr. Shelley Fisher, secretary, and Mr. W. W. Cobbett. The music performed was well-selected, and was not, as is too often the case, over-abundant. Miss Kathleen Lawler sang Max Bruch's 'Ave Maria,' Miss Alice M. Lees played violin solos, and Mr. Sidney H. Sheppard sang. But the most notable contribution to the programme was the remarkably good performance of the 'Molto Allegro, ed Agitato' from Mendelssohn's D minor Pianoforte trio by three young boys : Richard Ball Johnson (pianoforte), Samuel Kutcher (violin), and Giovanni Barbiorilli (violoncello), all pupils of the London branch of the College.

Schumann's 'Paradise and the Peri' was given on March 28, under the direction of Dr. H. T. Pringuer, with accompaniment supplied by Mrs. J. R. Blazey at the pianoforte and Mr. Harry Gray at the organ. The orchestral class gave a concert at Queen's Hall on April 6, at which the most striking achievement was that of the violinist, Master Samuel Kutcher. Other soloists who appeared, showing a high standard of ability, were Miss Kathleen Lawler, Miss Lilian Goodson, Miss Agnes Browning, Mrs. Rodolphe Gaillard (vocalists), Miss Dorothy Meallin (violinist),

(Continued on page 321.)

Here a pretty Baby lies.

MADRIGAL.

Composed by H. ARNOLD SMITH.

Words by HERRICK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante (with swinging movement).

SOPRANO. *p*

Here a pret - ty ba - by lies, Sung a -

ALTO. *p*

Here a pret - ty

TENOR. *p*

Here a pret - ty ba - by lies, *p*

BASS. *p*

Here a pret - ty ba - by

Andante (with swinging movement). ♩=116.

(For
practice
only.)

in the Examination Room. Final Mus. Bac., Oxford, November, 1910.

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dim.

lul lul lul sleep with lul lul

dim. dim. dim. dim. dim.

la - - bies; Pray be sil - ent, And not pp sotto voce.

la - - bies; And not pp sotto voce.

la - - bies; Pray be sil - ent, be sil - ent, And not pp sotto voce.

la - - bies; Pray be sil - ent, And not pp sotto voce.

Meno mosso.

stir The eas - y earth that cov - ers her. Pray be

stir The eas - y earth that cov - ers her. Pray be

stir The eas - y earth that cov - ers her. Pray be sil - ent, be

stir The eas - y earth that cov - ers her. Pray be

Meno mosso.

(2)

HERE A PRETTY BABY LIES.

May 1, 1911.

Tempo 1mo.
p sempre.

si - lent, be si - - lent. Here a pret - ty ba - by

si - lent, be si - - lent.

si - - - - - lent. Here a pret - ty

si - lent, be si - - lent. Here a

Tempo 1mo.
p sempre.

lies, Sung a - sleep.. with lul - la - bies, sung a - sleep, . .

Here a pret - ty ba - by lies, . . Sung a - sleep,

ba - by lies, Sung a - sleep.. with lul - la - bies, sung a -

pret - ty ba - by lies, . . Sung a - sleep, sung a - sleep, . .

cres.

mf

sung a - sleep with lul

mf

sung a - sleep with lul

mf

sleep, sung a - sleep with lul

mf

sung a - sleep with lul

pp dim. e rall. smorz. ppp

la - bies, with lul la - bies.

pp dim. e rall. smorz. ppp

la - bies, with lul la - bies.

pp dim. e rall. smorz. ppp

la - bies, with lul la - bies.

pp dim. e rall. smorz. ppp

la - bies, with lul la - bies.

dim.

TRINITY COLLEGE OF MUSIC—(continued from page 316.)

Mr. Sidney Sheppard (organist), Miss Briana Prager and Miss Gladys Pearce (pianists). Mr. W. Sachse conducted.

The annual prize-giving took place at Bechstein Hall. The presentations were made by Sir Samuel Scott, M.P., and the Rev. Prebendary E. A. B. Saunders presided.

As a result of the recent examinations, the following scholarships have been granted (in each case for one year with possible renewal). Singing: Edith May Davies, Eva Scarrott Pocock, and Gladys Whitaker. Flute: Margaret Ellen Gibson. Organ: Sidney Herbert Sheppard. Violin: Dorothy Ida Meallin. Free tuition in the double-bass to John H. Silvester. Gladys E. Hewson and Ethel M. Adams highly commended.

The terminal 'demonstration of method' in connection with the training of teachers of music in the above institution, was held on Saturday, April 8, at Messrs. Chappell's rooms, New Bond Street. The illustrations by children included numerous tests in sight-singing, various forms of aural training, musical dictation (including the use of open score and proper clefs), extempore playing, and the actual performance of vocal and instrumental music. A high level of proficiency was shown, and a good audience followed the proceedings with interest. Dr. J. Warriner gave an address, explaining the method pursued. Musical competitions and high-class examinations, he said, were doing much to raise the standard of music in this country, but all this in the long run came back for its ultimate success to the efficiency of the teacher.

ROYAL CHORAL SOCIETY.

At the concert given on March 30, a choral ballad 'The Song of the English,' by Sir Frederick Bridge, was introduced. The composer is one whose vigorous style fits the patriotic note. The striking words are from 'The Seven Seas,' by Rudyard Kipling. They invite grave and at times dramatic treatment, and in other ways give opportunities of which Sir Frederick has availed himself. 'The Song of the Dead' is an impressive section, and exhibits him at his best. The work was sung with fair animation under the baton of the composer. 'King Olaf' (Elgar) occupied the remainder of the programme. This cantata is one of the composer's most beautiful works. It thoroughly held the attention of the audience on this occasion. The choral sections would have been even more effective if the attack had been more alert and the dynamic contrasts more pronounced. The soloists were Miss Agnes Nicholls, Mr. Ben Davies, and Mr. Edmund Burke (who also sang the baritone solo in the choral ballad). Mr. H. L. Balfour was at the organ.

DR. RICHTER'S RETIREMENT.

There cannot be too many leave-taking concerts conducted by Dr. Richter if they are of the quality of the British Musicians' Pension Fund Concert given at Queen's Hall on March 30, and the farewell concert given to the conductor on April 10, at the same hall. In both cases the instrumental body taking part was the London Symphony Orchestra, which has always preserved a close connection with Dr. Richter since its formation. The programme of the former concert consisted of the 'Flying Dutchman' Overture; Elgar's 'Enigma' Variations; Brahms's second Symphony; and with Miss Muriel Foster (Mrs. Goetz) as vocalist, Mozart's 'Non più di fiori' from 'La clemenza di Tito,' and the 'Angel's farewell' from 'The dream of Gerontius.' The programme of the second consisted of the 'Meistersinger' Overture, Bach's 'Brandenburg' Concerto in G, Brahms's Variations on a theme by Haydn, Elgar's 'Cockaigne' Overture, and Beethoven's seventh Symphony. It need hardly be said that the performances were magnificent. It remains to be regrettfully added that the audiences were inadequate to do justice to the occasions.

On the morning of April 10, the rehearsal was enlivened with an interesting ceremony by which the London Symphony Orchestra paid their last tribute of regard for Dr. Richter. Mr. E. F. James, on behalf of the Orchestra, presented a massive silver loving-cup with the inscription: 'Presented to Dr. Hans Richter by the members of the London Symphony Orchestra, April 10, 1911, in remembrance of an artistic association.' An illuminated address was also presented.

Dr. Richter replied in a short speech in which he deprecated the idea that a conductor is heaven-born, and

gave acknowledgment of the enjoyment and instruction he had derived from his association with the orchestra. He reserved special praise for Mr. Arthur Payne, who for this occasion had given up the leader's chair to Mr. Ernest Schiever, a former principal under Dr. Richter.

MISS ETHEL SMYTH'S CONCERT

In giving a concert of her own compositions at Queen's Hall on April 1, Dr. Ethel Smyth gave convincing proof—if any was needed—of the exceptional nature of her powers. There are few modern composers whose works could undergo such a test without monotonous effect. The end of the concert was in fact the liveliest part. The programme terminated with the only novelty, a set of three 'Songs of sunrise' for chorus and orchestra, namely, 'Laggard dawn,' written for female voices on a tune by the late Prince Edmond de Polignac; '1910,' a humorous setting of an imaginary conversation carried on between onlookers and participants at a suffrage demonstration; and 'The march of the women,' a broad, 'popular' tune for suffragette processions. The cleverness and originality of '1910' secured a ready encore, and the compelling melody of the 'March' provoked many earnest propagandists in the audience to stand up and join in. The more serious side of Miss Smyth's abilities was exemplified by such choruses as 'Sleepless dreams' and 'Hey nonny no,' by three songs from 'The Wreckers,' and by the two usual orchestral pieces from the same opera. The solo vocalist was Madame Blanche Marchesi, who was joined by a choir of her pupils in the performance of the Benedictus from the Solemn Mass in D. The instrumental body was the London Symphony Orchestra, and the choral body the Crystal Palace Choir, who sang with excellent spirit and precision. Miss Smyth conducted throughout with great ability.

QUEEN'S HALL SYMPHONY CONCERTS.

The concert given on March 25 was notable chiefly for the critical *contretemps* which grew out of it. A daily contemporary came out with two conflicting reports, which may at least be said to have displayed the paper's breadth of view. The only unusual feature of the concert was the performance of Tchaikovsky's suite 'Le lac des cygnes.' The remainder of the programme was familiar, and included Tchaikovsky's B flat minor Pianoforte concerto, played with great dash and romantic feeling by Mr. Percy Grainger, and some Wagner excerpts.

On April 1, Miss Beatrice Harrison, the violoncellist who has won conspicuous honour abroad, made her first appearance, as a mature artist, in London. She played Lalo's A minor Concerto with an eloquence, warmth of tone and gracefulness of phrasing that compensated for the unattractiveness of the work. In conjunction with her sister, Miss May Harrison, she was also heard in Brahms's Concerto for violin, violoncello and orchestra.

Sir Henry Wood, as usual, conducted both concerts.

GOOD FRIDAY CONCERTS.

The usual features were presented by the popular sacred concerts given in and about London in celebration of Good Friday. Sir Charles Santley and Madame Clara Butt provided the attraction that brought a large audience to the Crystal Palace in the afternoon, and in the evening the Crystal Palace Band, under Mr. Walter W. Hedgecock, and the Band of the Coldstream Guards, under Lieut. Dr. Mackenzie Rogan, took part in a miscellaneous programme. At the Alexandra Palace a double bill was also provided. The Royal Regiment of Artillery, under the direction of Mr. E. C. Stretton, helped to give a miscellaneous concert in the afternoon, and in the evening the Choral and Orchestral Society under the direction of Mr. Allen Gill, gave a performance of 'The Messiah.' The same oratorio was also performed at the Albert Hall by the Royal Choral Society, under Sir Frederick Bridge. The 'Good Friday' music from 'Parsifal' and Tchaikovsky's 'Pathetic' Symphony, were as usual played in the afternoon by the Queen's Hall Orchestra, under Sir Henry Wood. Madame Clara Butt and other well-known artists provided a programme at the same hall in the evening.

London Concerts.

LONDON CHORAL SOCIETY.

Bach's 'St. Matthew' Passion is often adopted as a concert-work in the provinces, but London has yet to become as familiar with performances of the work under these conditions as with performances in the form of a church service. There is every good reason, therefore, why Mr. Fagge should give the work a permanent place in the repertory of the London Choral Society. This organization gave its second performance of the Passion at Queen's Hall on April 5, and sang the choruses and chorales with considerable insight into their requirements. The interpretation was an advance on that of last year, both in reverential treatment and in choral technique. The all-important tenor music had an ideal exponent in Mr. Gervase Elwes, the other soloists being Miss Esta d'Argo, Miss Effie Martyn and Mr. Plunket Greene. A spinet was used for the accompaniments to the recitations.

Last year we put on record that the highest achievement of the Alexandra Palace Choral and Orchestral Society was obtained in the performance of Bach's B minor Mass, and on March 25 it was our privilege to confirm the impression. The performance given on this occasion had again all the splendid sonority that the choir can produce, and all the expressiveness, precision and vitality they have learned to command at the will of their conductor, Mr. Allen Gill. The organist was as usual Mr. G. D. Cunningham, and the soloists were Miss Gladys Honey, Miss Alice Lakin, Mr. Alfred Heather and Mr. Robert Radford.

A Bach concert was given at Westminster Cathedral Hall on April 3, by the Cathedral choir, which, under the careful training of Mr. R. R. Terry, has earned a reputation for its artistic singing. Its rich tone and excellent choral discipline were shown in the cantatas 'Weinen, Klagen,' 'Uns ist en Kind geboren,' and the eight-part motet 'The Spirit also helpeth us.' The programme included a motet 'From Harmony,' by Mr. Filson Young. The Concerto in C minor, for two pianofortes, with string accompaniment, was played by Miss Irene Scharrer and Mr. W. Sewell. Mr. Terry conducted, and made some preliminary remarks upon the music in the programme.

The Oriana Madrigal Society continued their praiseworthy efforts with a concert at Bechstein Hall on April 6. Their programme of madrigals included Weelkes's 'Cease, sorrows, now,' Thomas Vantour's 'Sweet Suffolk owl,' Cavendish's 'Come, gentle swains,' and Campion's 'Out of my soul's depths.' They also sang Purcell's 'Ode on St. Cecilia's Day.' Solo music was provided by Miss Grainger Kerr and Miss Marie Houghton, and the conductors were Mr. Charles Kennedy Scott and Mr. Jackson Byles.

The annual West-end concert of the Oxford House Musical and Dramatic Association took place at Queen's Hall on April 4, in the presence of H.R.H. Princess Christian and H.H. Princess Marie Louise of Schleswig Holstein. The choir sang with enthusiasm and bright tone Schubert's 'Song of Miriam' and Stanford's 'Phaudring Crohoore' under the direction of Mr. Cuthbert Kelly, the orchestra played Humperdinck's 'Hansel and Gretel' overture and other pieces, the Excelsior Boys' Club sang unison songs, and Miss Edith Evans contributed solos.

NEW SYMPHONY ORCHESTRA.

Mr. Landon Ronald is a conductor who stamps his own personality upon all that he undertakes. His interpretations of the works of Beethoven included in the programme of the New Symphony Orchestra's concert at Queen's Hall on March 29 were no exception. His readings did not perhaps tally with preconceived ideas, but they always made a strong claim to admiration. The works chosen were the 'Egmont' and 'Leonore' No. 3 overtures, and the seventh Symphony, which was performed with much nervous energy and spirit, and always with precision and rhythmic life. The Misses Satz played a Bach Concerto for two pianofortes and orchestra.

The orchestral class at the Guildhall School of Music gave their first concert under the direction of Mr. Landon Ronald on March 31, and soon showed the benefit of his teaching. Beethoven's eighth Symphony and Weber's 'Oberon' Overture were played with admirable precision, unity and spirit. The soloists were Miss Audrey Richardson (violinist) and Mr. William Cooper (vocalist).

Miss Gwynne Kimpton's well-devised series of 'Concerts for young people' came to an end on March 31. Miss Gilford spoke on Form, and the programme included the first movement from Beethoven's first Symphony, Beethoven's C minor Pianoforte concerto, with Mr. Herbert Fryer as soloist, and Wagner's 'Siegfried Idyll.' Our report of the previous concert was wrongly placed under the heading 'Amateur orchestras.'

AMATEUR ORCHESTRAS.

The first movement from a 'Symphonie Spirituelle' for strings, by Asger Hamerik, was played by the North London Orchestral Society at their concert given on March 28 at Queen's Hall. The playing throughout the programme, which included Brahms's D minor Concerto, with Mr. R. H. Walther as soloist, was characterized by expressiveness. Mr. Lennox Clayton conducted.

The Strolling Players, under Mr. Joseph Ivimey, introduced a new overture, 'Mr. Midshipman Easy,' by Mr. Hubert Bath, at their concert given at Queen's Hall on March 30; it proved an excellently written work, characteristic of the composer's lighter style. Miss Marjorie Haywood played Bruch's D minor Violin concerto.

To increase their funds, with a view to further concert-giving in poorer neighbourhoods, the Audrey Chapman Orchestra gave a concert under the direction of Mr. René Ortmans at Queen's Hall on April 3. Dvorák's D minor Symphony, Op. 70, was revived for the occasion, and well played. The Misses Harrison provided solo music.

An exceptionally interesting programme was chosen by the Stock Exchange Orchestral and Choral Society for their concert at Queen's Hall on April 6, and it was carried out to excellent effect under the direction of Mr. Allen Gill (orchestral) and Mr. Munro Davison (choral). It included Dr. Walford Davies's 'Solemn melody,' Haydn's Symphony in G, Wormser's 'L'enfant prodigue' suite, the overture to Stanford's 'Shamus O'Brien,' Elgar's 'Feasting I watch,' Cornelius's 'The old soldier's dream,' and Hagar's 'The phantom host.' Miss Carmen Hill gave solos.

VOCAL RECITALS.

Mr. Hugo Heinz secured the assistance of the New Symphony Orchestra, under Mr. Landon Ronald, for his concert at Queen's Hall on March 27, in which Miss Mary Grey, Miss Bessie Tyas, Miss Ada Boskowitz, Mr. Herbert Burnage and Mr. Morgan Kingston also took part. On the same evening, Mr. Albert Maiden, tenor soloist at St. Paul's Cathedral, gave a pleasant recital at Steinway Hall; violin solos were played by Master Willie Davies.

Mr. Theodore Byard chose a comprehensive programme for his recital at Bechstein Hall on March 29, and sang with unfailing versatility. Fräulein Lulu Mysz-Gmeiner gave a recital at the same hall on March 30, and displayed unusual temperamental qualities. A mezzo-soprano voice of attractive quality was revealed by Miss Eunice Grounds at Aeolian Hall on April 3, and considerable expressive power was shown by Miss Edith Lowe at Bechstein Hall on April 5.

Mr. Leon Rains, Court singer to the King of Saxony, gave a recital at Bechstein Hall on April 4, and showed himself an artist of exceptional powers; his voice is a bass.

Miss Alice Mandeville carried out a varied programme at Bechstein Hall on April 10.

PIANOFORTE RECITALS.

These have again abounded, and as a rule have helped to justify the criticism of the typical pianoforte recital made in another column. There have, however, been exceptions.

Mr. Howard-Jones again called attention to his pre-eminence as a Brahms player at Bechstein Hall on March 27. Mr. Frank Hutchens, a young player from New Zealand,

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interpreted Beethoven's Sonata, Op. 111, and César Franck's 'Prelude, Chorale et Fugue,' at the same hall on March 31, and showed high promise. Mr. Thomas Fielden, a young pianist of much promise and attainment, gave his first recital at Bechstein Hall on April 5, and introduced, at the beginning of his programme, four Rhapsodies by Dohnanyi, Op. 11. He also played Debussy, Chopin, and Mozart, and finished with Beethoven's 'Appassionata Sonata.' His readings were always spirited, expressive and interesting Madame Rose Koenig gave one of the Wagner transcription recitals that she has made her own speciality, at Leighton House on April 6.

Recitals were given at Bechstein Hall by Mr. Frederic Lamond (March 25), Madame Frickenhaus (March 29), Miss Ella Spravka (March 30), M. Moiseiwitsch (April 8); at Aeolian Hall by Miss Elinor Lloyd (March 27), M. Marcian Thalberg (March 28 and April 4), Mr. Leonard Borwick, perhaps pre-eminent amongst English pianists (March 29 and April 5), Miss Kathleen Chabot (March 30), Mr. Wesley Weyran (March 31), and M. Alfred Cortot (March 31); at Queen's Hall, by M. Pachmann (April 8).

OTHER CONCERTS AND RECITALS.

Mr. Herbert Withers (violincellist) and his wife, Miss Marguerite Elzy (pianist) were heard, after a long absence, on March 23, at a Broadwood Concert, given in Aeolian Hall. Both strengthened their claims to high esteem.

M. Zacharewitsch gave the first of a series of 'concerts intimes' at his studio, 46, Berners Street, on March 25. His programme included Bach's 'Chaconne,' which he played superbly, and a Violin and piano forte sonata by Mrs. M. E. Marshall, which the composer accompanied.

Bach's 'Chaconne' was also played with a more feminine expression but no less precision and mastery, by Herr Bronislaw Hubermann at Queen's Hall, on March 28.

Beethoven's Sextet in E flat for strings and two horns, Op. 81B, was revived by Miss Helen Sealy at Bechstein Hall on March 28. The horn players were Mr. A. Borsdorff and Mr. T. R. Busby.

Mr. Fritz Hirt, a Swiss violinist, gave his first recital at Bechstein Hall on April 3. His performance of Bach's A minor Sonata was alone sufficient to stamp him as an artist of high rank.

M. Francesco Chiaffitelli, a Brazilian violinist, made his first appearance in this country at Steinway Hall, on April 4, and showed considerable gifts. Songs were sung by Miss Annie Grew.

Mrs. Douglas Scott gave a pleasant violin recital at Aeolian Hall on April 4, with Mozart's Concerto in D and Bach's unaccompanied Suite in E, as the chief numbers in the programme.

The Alfred Roth Trio gave the first English performance of a well-written if not highly inspired Trio by Mr. Gustav Hagg at Steinway Hall on April 5.

Miss Teresa del Riego gave a concert of her own compositions at Bechstein Hall on April 6.

Miss Beatrice Overton (vocalist) and Mr. Adolf Waterman (pianist), the latter new to London, gave a joint recital at Bechstein Hall on April 19, and both showed ability.

Brahms's Sonata in E flat, Op. 120, for clarinet and piano forte, and other works for the same combination, were played by Mr. Charles Draper at Steinway Hall on April 8.

The Walenn Quartet gave a concert at Aeolian Hall on April 10, playing Mr. Frank Bridge's Phantasy and Quartets by Dvorák (Op. 106) and Dittersdorf (in E flat).

A 'Concerto' for piano forte, violin and string quartet was played at Aeolian Hall on March 28, with M. Alfred Cortot and M. Jacques Thibaud as the soloists. The work was one of great interest, apart from the unusual combination, and would repay frequent performance. The artists mentioned were also heard together in Violin and piano forte sonatas by Faure and Franck. They gave a second concert on April 8, with Schubert's Duo, Op. 162, Schumann's Sonata, Op. 105, and Beethoven's Sonata, Op. 30, No. 2, as their programme, which they carried out admirably.

A symphonic tone-picture by Mr. Morton Stephenson based upon the Creation, and an overture, 'Over the hills,' by Mr. Percy Bowie, were produced at an orchestral concert given by the Royal Academy of Music, at Queen's Hall, on April 7.

Six of Stainer's songs, with Miss Carrie Lanceley as vocalist, and quartets by Debussy, Alick Maclean and H. Waldo Warner, with the New Quartet as exponents, were included in the programme of the concert given at the Palladium on Sunday, April 16.

Suburban Concerts.

The Edmonton (All Saints') Choral Society terminated their ninth season with a successful performance of 'The Messiah,' with a fairly full orchestra, at the Town Hall, on March 23. The solo portions were sung by Miss Louie Brooks, Miss Irene Whitmore, Mr. George Foxon and Mr. Arthur Earle. Mr. B. J. Hales conducted.

At their concert on March 25, at the Crystal Palace, the Dulwich Philharmonic Society performed Miss Frances Allitson's dramatic cantata 'For the Queen,' Mascagni's 'Cavalleria Rusticana' and a scene (with Mr. Frank Mullings as vocalist) from 'Carriethura,' by the conductor, Mr. Julius Harrison, whose abilities in the double capacity were shown in a highly favourable light by the occasion.

The Streatham and South London String Orchestra, conducted by Mr. Sydney Robjohns, gave their first concert in the Streatham Hall on March 31. The programme included works by Grieg, Tchaikovsky, Ole Olsen, and others, and a new work by Melvin Nightingale—a setting of Walt Whitman's 'Sea-drift' for recitation, baritone solo and string orchestra—the recitation and baritone solo being sung by the composer. Miss Dorothy Cook-Smith (vocalist) and Mr. Claude Gascoigne (pianist) took part.

A concert was given in the Theatre at Claybury by the Loughton Choral Society and orchestra, on April 1, under the direction of Mr. Henry Riding. Clay's 'Lalla Rookh' (selection) and a miscellaneous second part made up the programme. Mr. E. Cuthbert Nunn accompanied.

The programme of the Chiswick and Gunnersbury Philharmonic Society's second concert (fourth season), at Chiswick Town Hall, on April 4, included 'The Ancient Mariner,' by John Francis Barnett, and a Coronation anthem, 'The King shall rejoice,' for solo, full choir, orchestra, and organ, by Mr. David M. Davis, who is the able conductor of the Society. The vocalists were Miss Florence Holderness, Miss Winifred Collins, Mr. Herbert Groves, and Mr. Jackson Potter.

The Streatham Hill Choral Society gave a performance of 'The Golden Legend' (Sullivan) and 'The Revenge' (Stanford) on April 4, under the direction of Mr. Edwin J. Quance. The choir showed evidence of thorough rehearsal, and sustained a high level of excellence. The soloists were Miss Laura Evans-Williams, Miss Effie Martyn, Mr. Cynlais Gibbs, and Mr. Thorpe Bates—and a full professional orchestra was led by Mr. R. Gray. The Rt. Hon. The Earl of Londesborough has consented to become President of the Orchestra for this year.

The Ealing Choral and Orchestral Society gave their second concert of the season on April 5, with an admirable performance of 'Elijah' by the choir and orchestra of 160. The soloists were Miss Dora Barrington, Miss Jessie Goldsack, Mr. J. Reed and Mr. Herbert Hegner. Mr. Albert Thompson conducted.

The forty-third concert of the Borough of Woolwich Orchestral Society was held at the Town Hall on Good Friday. The orchestra, numbering over seventy performers, under the conductorship of Mr. Sidney Horton, gave an excellent performance of Schubert's 'Unfinished' Symphony and the overture to 'Tannhäuser.' The vocalists were Miss Winifred Crocker and Mr. Fred Shaw.

CHORAL UNIONS.

Three of the L.C.C. Evening Continuation Schools' Choral Unions have given concerts. On April 5 the Battersea, Clapham, and Wandsworth Choral Union (Mr. George Lane) sang 'Hiawatha's departure' (Coleridge-Taylor) and 'The Pied Piper of Hamelin' (Parry), and part-songs. On April 8 'The May Queen' (Sterndale Bennett) and miscellaneous works were given by the East London Choral Union (Mr. G. Day Winter), and on the same evening 'Judas Maccabaeus' and MacCunn's 'The Wreck of the Hesperus' were the chief works in the programme given by the Hackney and Finsbury Choral Union (Mr. Allen Gill). Reports of these concerts are given in the *School Music Review* for this month.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BATH.

On March 28, the Bath Choral and Orchestral Society gave an excellent performance of 'The Dream of Gerontius,' at the Assembly Rooms. The performance was regarded with special gratification by the choir, who have rehearsed the work carefully; and seventy-six of their number, with Mr. H. T. Sims (conductor), went to Bristol in the preceding week to hear the Bristol Choral Society's interpretation. The soloists were Miss Palgrave-Turner, Mr. Alfred Heather, and Mr. David Hughes, who were equal to the demands made upon the principal vocalists by the composer.

BELFAST.

A detachment of the Hallé Orchestra, with Dr. Richter as conductor, visited Belfast on March 17 (under the auspices of Mr. H. B. Phillips) and, as might be expected, attracted a large audience. The programme was admirable, with Beethoven's Symphony No. 7 as its kernel. A very clever young violinist, Anton Maskoff, who should go far, played Saint-Saëns's Concerto No. 3 in a manner that disarmed criticism.

The last concert of the Philharmonic season, on March 24, was occupied entirely with Berlioz's 'Faust,' the soloists being Miss Mabel Manson and Messrs. James Hay and Robert Burnett. The performance was a very creditable one, considering the difficulties of the work, both for choir and orchestra.

Dr. Lawrence Walker's fourth chamber concert, on April 3, was not ambitious in its pretensions. The programme included Dvorák's Sonata for violin (Miss Winifred Burnett) and pianoforte (Mr. F. H. Sawer), both of Belfast, Violoncello sonata by Marcello, played by Miss Mary McCulloch (Manchester), and Trio, Op. 15, Smetana. Miss Jessie Sherrard was the vocalist.

BIRMINGHAM.

The local musical season is drawing to a close, and the various series of concerts organized by our different musical bodies have come to an end, but there are to be recorded several important events of more than ordinary interest which helped to make the season one of remarkable activity and which have not been touched upon previously.

The Birmingham Symphony Orchestra gave a popular Orchestral Concert in the Town Hall on March 18, under a new conductor, Mr. Julian Clifford, of the Harrogate Symphony Orchestra, who is evidently a master of his art, judging by the way he interpreted Weber's Overture to 'Oberon,' Tchaikovsky's 'Caprice Italien' Berlioz's 'Hungarian March,' from 'Faust,' the Overture to 'Tannhäuser,' and Liszt's second 'Hungarian Rhapsody.' In addition to these he conducted an excellent performance of Mendelssohn's Violin concerto, the solo part being played by a remarkably gifted violinist, Miss Edith Smeraldina, a pupil of the late Dr. Joachim, and a native of Hungary. The vocal interludes included 'Elizabeth's greeting,' and two melodious songs, 'The rose will blow,' by Wilton King, and the conductor's own 'A song of Spring,' sung by the Hon. Mrs. Julian Clifford with perfect art and in a pleasing voice.

The same Orchestra arranged a concert in aid of their Benevolent Fund, given in the Town Hall on March 28, which was to have been conducted by Mr. Thomas Beecham, but owing to illness he was compelled to cancel the engagement. The management, however, were fortunately able again to secure the services of Mr. Julian Clifford to conduct this special concert, which was of more than ordinary interest inasmuch as the programme included Sir Edward Elgar's Violin concerto, heard here for the first time. Mr. Zacharewitsch was the soloist, who had already at Liverpool played the Concerto with enormous success. His performance was ideal in expression and phrasing, and his tone was responsive and pure. The Concerto created a deep impression, and the performer was five times recalled. The orchestral accompaniment, a symphonic poem in itself, was well given for a first attempt. Songs were contributed by Miss Dorothy Silk.

On March 29, a new amateur musical organization, the Birmingham Orchestral Society, gave its first concert in the Temperance Hall, under its trainer and conductor, Mr. Arthur Cooke, a local pianist and teacher. The hall does not lend itself acoustically to an orchestral concert, but one was nevertheless able to judge of the orchestra's capabilities, which promise greater things in the future. One of the best things given was Coleridge-Taylor's picturesque 'Petite suite de Concert,' not heard in public previously. Of the four movements, the first received the best exposition. At this concert the Birmingham Ladies' Glee Party, conducted by Mr. Hall Rose, contributed several concerted vocal pieces, including Arderton's 'Ode to Autumn,' with fair success. Mr. Samuel Masters sang the 'Preislied,' and Schubert's 'Die Altmacht,' displaying a voice of great power and resonance.

Lectures on Plainchant were given under the auspices of the University, on March 21, 28, and April 4, by Mr. S. Royle Shore, whose remarks treated the subject in a practical aspect and were addressed 'to the clergy, organists, choir-singers, and others interested in the subject.'

Madame Minadieu's concert, given at the Temperance Hall on March 22, was of more than ordinary interest, as it introduced Debussy's 'The Blessed Damozel,' originally written for solo, female chorus and orchestra, but on this occasion performed to a pianoforte accompaniment. It was interpreted by a choir of thirty-five ladies' voices, and the solo were sung by Miss Dorothy Silk and Miss Amy Bosworth, the whole performance being quite admirable and effective. Mr. Clarence Raybould was the accompanist, and Mr. Rutland Boughton conducted.

Bach's 'St. Matthew' Passion was performed in its complete form at the Birmingham Cathedral, the first part being given on March 24 and the second on the following evening. The performance was deeply impressive, and full of devotional spirit. Mr. Edwin Stephenson conducted, and was also responsible for its admirable preparation. Mr. T. Appleby Matthews gave the organ part, and Dr. Reynolds accompanied the 'recitativo continuo' on an old instrument of the nature of a clavichord. The choral portions were sung with an augmented double choir supported by an efficient orchestra according to requirements. The Cathedral was crowded at each function to its utmost holding capacity.

The Birmingham Choral and Orchestral Association's last concert of the current series took place at the Town Hall on April 1, and at short notice was conducted by Mr. A. J. Cotton, owing to the serious illness of Mr. Joseph Adams, the conductor of the Society. The principal feature of the concert was the first performance in Birmingham of Coleridge-Taylor's sparkling and melodious 'Bon-bon' choral suite, written for baritone solo, chorus, and orchestra, words by Thomas Moore. One was glad to make its acquaintance, for the composer has always something interesting in his compositions that appeals to all classes of music-lovers. His part-writing is always full of life and verve, and his instrumentation full of colour and attractiveness. The performance, however, lacked temperament, and much of its exhilarating spirit was therefore lost. Mr. Sidney Stoddard gave the baritone solo with good effect. The programme also comprised a number of orchestral items, the best rendered being Sibelius's 'Finlandia.'

In connection with the Midland Institute School of Music, the Stourbridge Institute Male-voice Choir, winners of the challenge shield at the Blackpool competition festival, 1910, gave a concert in the large Lecture Theatre of the Midland Institute on April 1. This excellent body of singers, one of the finest male-voice choirs yet heard in Birmingham, was conducted by Mr. G. H. Woodhall. The selections given comprised Elgar's 'Feasting, I watch,' Schumann's 'The night march,' Beethoven's 'Creation's hymn,' Elgar's 'It's oh! to be a wild wind' and the 'Reveille,' Bantock's 'The lost leader,' Coleridge-Taylor's, 'O mariners, out of the sunlight,' and Grieg's 'Landerkennung.' Violin solos were given by Mr. Arthur Hytch, and the accompanist was Mr. Clarence Raybould.

Gounod's sacred trilogy 'The Redemption' was once more chosen by the Midland Musical Society for the annual Good Friday evening concert given at the Town Hall under Mr. A. J. Cotton's conductorship. Since its production at the Birmingham Triennial Festival of 1882, this favourite oratorio has with a few exceptions figured as the principal attraction here on Good Friday. The work is now so familiar with the choir and orchestra that there is no need to offer any fresh comment. The solos were assigned to Madame Laura Taylor, Miss Olive Pank, Miss Elsie Palmer, Mr. Ernest Ludlow, Mr. Ernest Quinton, and Mr. Henry Bannister. Mr. C. W. Perkins was the organist. Messrs. Dale & Forty, who have now entered the arena of local impresarii, secured the services of M. Vladimir de Pachmann for a pianoforte recital at the Town Hall on March 27, prior to his extended tour through the United States.

The Birmingham Festival Choral Society chose for their closing concert of the present series Bach's B minor Mass, given in the Town Hall, April 6, under the conductorship of Dr. Sinclair, who is to be complimented upon the magnificent performance he gave. Certainly within the history of our local premier choral Society, nothing greater has been accomplished, although one recalls with delight the magnificent rendering of Beethoven's Mass in D. This choir completely carried off the honours of the evening, and if for nothing else the touching exposition of the 'Crucifixus' and the spirited and animated performance of the 'Sanctus,' will always stand out as a marvellous achievement on the part of these singers. The soli were entrusted to Madame Emily Squire, Miss Phyllis Lett, Mr. Alfred Heather and Mr. Robert Radford, but it cannot be said that their singing made a marked impression. Mr. C. W. Perkins gave valuable help at the organ.

BOURNEMOUTH.

First performances of new compositions have been somewhat prevalent of late at the Winter Gardens concerts. The programme of the twenty-sixth Classical Concert of the current series, on April 3, was headed by a Coronation March by Mr. Mauritz Speelman; the music is tuneful and direct, but it has no great originality. Mr. Dan Godfrey's energies were also employed in such authoritative works as Beethoven's C minor Symphony, Stanford's 'Irish Rhapsody' No. 1, and Sinigaglia's Overture 'Le Baruffe Chiozzotte.' The concert concluded with an effective performance by Messrs. King-Hall, Robinson, Alberts, and Zeelander of a portion of a Mozart String quartet.

Sir Alexander Mackenzie's annual visit took place on April 6, when the larger share of Symphony Concert No. 27 was given into his keeping. Interest chiefly centred in the distinguished composer's Airde Ballet, entitled 'La Savannah,' which was then heard for the first time; the composition is admittedly of an extremely light nature. Sir Alexander also brought forward his melodious 'La belle dame sans merci' Ballad, and the hilarious 'Hampstead Heath' excerpt from his 'London day by day,' all being well played under the composer's careful direction. Mr. Dan Godfrey took charge of the remainder of the programme, which included Saint-Saëns's Violin concerto in B minor, played by Miss Dorothy Bridson.

On April 10, a tone-poem on the subject of Othello, by Mr. Keyser, was presented; the strenuousness of the work was perhaps over-persistent, but on the other hand a keen sense of dramatic effect was apparent, and the orchestration was effective.

On April 7, a large number of local performers generously tendered their services at a concert given in aid of the late Madame Newling, who was then lying very seriously ill. The hall was very well filled, and the sum raised was a substantial one. Madame Newling's choir joined forces with the Municipal Orchestra, Mr. Dan Godfrey conducting, in a bright rendering of the chorus 'Hail! Bright abode' from Wagner's 'Tannhäuser.' A composer-conductor was to hand in the person of Mr. Hadley Watkins, who led the choir through his expressive composition 'How sweet the moonlight sleeps.' The Orpheus Glee Society, under the direction of Mr. Herbert J. Nash, took part.

BRISTOL.

On March 25, the Bristol Choral Society held an Elgar Night, at Colston Hall, and there was a large attendance. The choir and orchestra, numbering 500, under the able direction of Mr. George Riseley, gave satisfactory interpretations of the works selected. In the first part of the concert 'The Dream of Gerontius' was given, and deeply impressed the hearers. Mr. G. Herbert Riseley was at the organ, and the soloists were Miss Phyllis Lett, Mr. Lloyd Chandon, and Mr. Samuel Bishop (Exeter Cathedral). The second part of the concert comprised the overture 'Froissart,' and the choral songs 'From the Bavarian Highlands,' Miss Phyllis Lett also sang two songs from 'Sea-Pictures' acceptably.

Bristol Symphony Orchestra gave the concluding concert for the season on March 21, at the Victoria Rooms. Mr. F. S. Gardner was the leader, and Mr. Herbert Parsons directed the performance. The chief work presented was Tchaikovsky's 'Pathetic' Symphony. This was admirably executed and won hearty applause from a large audience. Mr. H. Lane Wilson was the vocalist.

The Bristol Royal Orpheus Glee Society, on March 30, by invitation gave a concert in the Bingham Hall, Cirencester, in aid of the Cottage Hospital. The choir, who numbered seventy performers, were assisted by Miss Gertrude Winchester, and under the direction of Mr. George Riseley delighted by the admirable manner in which they interpreted a well-selected programme.

There was a crowded audience at the Victoria Rooms on April 1, when the Bristol Musical Society performed Gounod's 'Redemption.' The choir and band numbered 300, augmented by fifty boys specially trained by Mr. C. W. Stear, who conducted the concert. The principal soloists were Miss Norah Newport, Miss Gertrude Winchester, Mr. J. S. Perry (Exeter Cathedral), Mr. J. Coleman (Lichfield Cathedral), and Mr. Alfred Parkman. Mr. F. S. Gardner was leader, and Mr. Hubert Hunt (Bristol Cathedral) was at the electric organ.

DEVON AND CORNWALL.

THE THREE TOWNS.

On March 22, at the last but one of Mr. R. G. Evans's present series of Symphony Concerts in Plymouth Guildhall, the chief works were Dvorák's 'From the New World' Symphony, of which a very good performance was given, and Grieg's A minor Pianoforte concerto, in which Miss Florence Smith gave a beautiful interpretation of the solo part. A novelty was a suite for orchestra, 'Callirhoe,' by Chaminade. Mr. David Parkes was the vocalist. In the evening of the same day, 'Judas Maccabaeus' was sung by the Ebenezer Wesleyan Choir, augmented for the occasion, and supported by a band, with Mr. C. S. Parsonson at the organ. Mr. David Parkes conducted, and obtained excellent results from the well-balanced choir. On March 23 the Orpheus Quartet, and an orchestra conducted by Mr. H. E. Dyer-Smith, joined the Devonport Y.M.C.A. Choral Society in a miscellaneous programme. Mention must be made of the two organ recitals given on the fine instrument in Plymouth Guildhall, on April 4, by Mr. David Clegg. Sacred cantatas have been given during Lent in several churches; this development of church music being deserving of encouragement. 'The way of the Cross' (Ferris Tozer) was sung in St. Simon's Church on April 5, with Mr. W. G. Nelder at the organ; and on the following date, Maunder's 'From Olivet to Calvary' was given in St. Thomas's Mission Chapel by

members of the choir of the Parish (St. Andrew's) Church, conducted by Mr. B. Crocker and assisted by a small band. 'The Saviour of men' was given in Embankment Road United Methodist Free Church on April 9, with Mr. W. H. Martin conducting and Mr. C. Jane leading a small band. Simultaneously, an impressive rendering was given in Mutley Wesleyan Church of 'The Crucifixion,' with Mr. J. W. Wibberley as conductor, Mr. David Parkes as organist, and Messrs. Will Foster and Sydney Smith as soloists.

TORQUAY.

The fifteenth concert of the Haydn String Quartet on March 23 was the occasion of highly enjoyable interpretations of Mozart's work in D minor, and Grieg's in G minor (Op. 27). Mr. J. P. Curran was the vocalist. The Musical Association gave their thirty-seventh concert on April 6, Mr. J. H. Webb conducting. The choir gave an excellent account of themselves in Mendelssohn's 'First Walpurgis Night,' and with much refinement of tone and phrasing sang madrigals. The orchestra played the overtures 'Leonora' No. 3 (Beethoven) and 'Jubel' (Weber). The combined forces, choral and orchestral, numbered 130.

CORNWALL.

At the annual meeting of Camborne Choral Society, on March 27, a regrettable deficit was reported, but it was decided to continue work under the conductorship of Mr. H. V. Pearce. The St. Austell Prize Quartet (Messrs. A. Blight, E. C. George, T. Phillips, and G. Varcoe) sang unaccompanied pieces on April 3, to an appreciative audience. The united parish choirs of Calstock combined to sing 'The Crucifixion,' at Harrowbarrow, on April 7.

DUBLIN.

On April 3, Miss Nora Thomson's String Quartet (including Miss Madeleine Moore, Mons. Grisard, and Mr. Clive Twelves) gave a recital in the Aberdeen Hall. The programme consisted of Tchaikovsky's Op. 11 and (with Herr A. Gebler) Mozart's Clarinet quintet. Miss Madeleine Macken sang Brahms's two songs with viola obbligato (Mons. Grisard).

On April 5, the Dublin Orchestral Society gave a Shakespeare concert in the Gaiety Theatre. The programme consisted of Schumann's 'Julius Caesar' Overture; Liszt's symphonic-poem 'Hamlet'; Beethoven's 'Coriolanus' Overture; Berlioz's 'Love scene' from 'Romeo and Juliet'; Dr. Esposito's 'Othello' Overture; and Mendelssohn's 'Midsummer night's Dream' incidental music. The Liszt, Berlioz, and Schumann pieces were done for the first time here, and not the least interesting item was the 'Othello' Overture by the conductor of the Society. It is a powerful and dramatic musical impression of the play, and is beautifully scored for the orchestra.

On April 6, the Philharmonic Society gave a performance of the 'Messiah.' A small but efficient band played the accompaniments, but the lack of an organ or other instrument to fill in the figured-bass part was much felt. The soloists were Madame Borel, Miss Eileen Stephens, Mr. Albert Maltby (Chester), and Mr. Percy Whitehead. The first and last named especially acquitted themselves with distinction. Mr. Charles Marchant conducted, except during 'God save the King,' which the band and choir sang without a conductor during the entry of His Excellency the Lord Lieutenant of Ireland, before the conductor appeared!

On April 10, in the Theatre Royal, Mr. Vincent O'Brien and the Dublin Oratorio Society produced for the first time in Dublin Elgar's 'Dream of Gerontius.' Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Wilfrid Douthitt were the soloists. The oratorio was preceded by Liddle's 'Abide with me,' sung by Miss Phyllis Lett, and Gounod's 'There is a green hill,' sung by Mr. Wilfrid Douthitt. The band was led by Mr. Arthur Darley, and there was a large attendance. Bach's 'Passion' music was sung in St. Patrick's Cathedral during the earlier nights of Holy Week, Mr. Walter Bapty and Mr. Charles Kelly being the soloists, as for many years past.

Madame Melba has just completed a tour of twenty-five concerts throughout the British Isles, at ten of which she had the assistance of Mr. Landon Ronald and the New Symphony Orchestra.

EDINBURGH.

The date (March 21) on which Mr. John Kirkhope's choir concert was given made it impossible to do more than mention it in last month's issue. The concert was devoted to the unaccompanied performance of madrigals and part-songs. The composers drawn upon included Benet, Festa, Gibbons, Morley, Walmisley, Wilbye, Cummings, Elgar, Stanford, and others. The singing of the choir displayed careful training, and the dainty charm which characterizes many of the pieces chosen was brought out in a way which at times quite captivated the audience. Accompanied by Mr. R. W. Pentland, Mr. Watkin Mills sang a number of songs, and Mr. Jean Gerardy contributed violoncello solos which gave additional attraction to the concert.

The Northern Choral Society (conductor, Mr. James A. Crichton) gave meritorious performances of Mendelssohn's 'Hymn of Praise' and Sir F. Bridge's 'The Flag of England' at their annual concert in the Music Hall on March 27. Mr. Nicol Pentland's preliminary recitation of 'The Flag of England' was much enjoyed. The soloists were Miss Clara Dow, Miss Alison Sharp, and Mr. Sam Hempsall.

Stanford's 'The Revenge' and Elgar's 'The Banner of St. George' were the chief items in the programme at the concert given by the Western Choral Society (conductor, Mr. David Blair) in the Music Hall on March 29. The choir did their work in capital style, and a quintet of strings led by Mr. Dambmann provided the accompaniments.

An excellent concert was given in the Livingstone Hall, on April 1, by the V.M.C.A. Musical Association. Conducted by Mr. C. A. Grant Dow, the choir gave a satisfactory performance of 'Hiawatha's Wedding-feast,' and were also successful in their singing of a number of part-songs and choruses. Songs were sung effectively by Miss Nina Horsburgh, Mr. W. H. Oldham, and Mr. Philip Malcolm. The accompanists were Miss Mary A. Cameron and Mr. W. Anderson.

On April 3 a concert was given by the Amateur Orchestral Society, conducted by Mr. T. H. Collinson. The programme included Mozart's 'Hafner' Symphony and Saint-Saëns's G minor Pianoforte concerto (soloist, Miss Alice Howard).

Among concerts given during the month by church musical associations have been: Barclay Church (Stainer's 'Crucifixion' and Saint-Saëns's 'The heavens declare'), conductor, Mr. M. Shirlaw; St. Oswald's Parish Church (Gounod's 'Redemption'), conductor, Mr. Nalborough; Broughton Place Church (Mendelssohn's 'Elijah'), conductor, Dr. W. B. Ross; Roseburn United Free Church (Stainer's 'Daughter of Jairus'), conductor, Mr. John Wishart; St. Paul's United Free Church (Bennett's 'The woman of Samaria'), conductor, Mr. Arthur Snell; Christ Church, Morningside (Weber's 'Messe Solennelle'), conductor, Mr. James A. Carruthers; St. Matthew's Parish Church (Gaul's 'Passion music'), conductor, Mr. F. Huxtable; South Morningside United Free Church (Soprano's 'God, Thou art great,' anthems, &c.), conductor, Mr. J. T. Miller. Orchestral concerts have been given by the Morningside Orchestral Society, conductor, Mr. E. W. Wakelen; the St. George Orchestra, conductor, Mr. W. B. Moonie; the Edinburgh Amateur Orchestral Society, conductor, Mr. T. H. Collinson; and by Mr. James Winram's orchestra.

GLASGOW.

The Glasgow Bach Choir, under the able direction of Mr. J. M. Diack, gave a most meritorious performance of the 'St. Matthew' Passion in the Cathedral on April 4. The choruses were all sung with a high degree of intelligence, but the Choir's best work was done in the great double-chorus, 'Here yet awhile,' which was sung with impressive effect. The chorales were sung by a choir placed at the west door of the Cathedral, and the *ripieno* chorale in the opening number was given by the boys from St. Mary's Cathedral. The solo vocalists were Miss Marion Richardson, Messrs. Frank J. Webster and Francis Harford, and members of the Choir. Mr. Herbert Walton's masterly work in the organ accompaniments contributed in no small degree to the success of the performance.

The concert by Hamilton Choral Society (conductor, Mr. T. S. Drummond), on April 12, was notable by reason of the

first public performance of the conductor's ballad for chorus and orchestra, 'Young Lochinvar,' a work which gained the prize offered by the Glasgow Society of Musicians for the best setting of Scott's stirring verses. The poem lends itself well to musical treatment, and Mr. Drummond has been very happy in his setting. The choral music is eminently singable and effective, and the orchestral part reveals some highly skilful instrumentation. The clever use of the Dorian mode at places gives the composition the true national flavour. The performance received the compliment of an encore. The first part of the programme consisted of a selection from 'Israel in Egypt,' in which the choir was held to considerable advantage. Mr. Richard Daebitz led the orchestra, and Mr. J. K. Findlay was organist.

LIVERPOOL AND DISTRICT.

The Lenten season was observed by the Philharmonic Society in the performance of Brahms's German 'Requiem' given at their twelfth and closing concert of the season on March 21. It is worthy of note that Brahms's great work had not been previously heard here with orchestral accompaniment. In Dr. Cowen's regretted absence through illness, the committee invited Dr. George Henschel to conduct the concert, and this accomplished musician's appreciation of the music was evident. The vocal soloists were Miss Esta D'Argo and Mr. Ivor Foster. The 'Requiem' made a deep impression. The second half of the programme provided a contrast to its sombre tone with the 'Hebrides' Overture, Wagner's 'Rienzi' Overture, and songs.

The Catholic Philharmonic Society gave further evidence of vitality and usefulness by their performance in the Philharmonic Hall, on April 4, of Haydn's 'Passion Music' and Astorga's 'Stabat Mater,' under the careful and competent direction of Mr. H. P. Allen. The well-trained choir of 220 voices, and orchestra of fifty, led by Mr. Akeroyd, with Mr. C. H. Fogg at the organ, found no difficulty with the music, and, as on previous occasions, the singing was marked by intelligence and artistic restraint. The latter quality was generally sought in preference to dramatic effect. The dominating personality of Father Bernard Vaughan gave a fascinating interest to the eloquent and vivid short addresses, with which he relieved any sense of monotony or conventionality in the musical text. The vocal principals were Miss Beatrice Spencer, who distinguished herself in the soprano solos, Miss Florence Christie, Mr. Louis Godfrey, and Mr. A. Foxton Ferguson. Astorga's 'Stabat Mater' was also excellently sung. It is worth reviving if only for the contrapuntal interest of the choral music, especially the unaccompanied 'Eia Mater.'

For the closing concert of their twelfth season, which took place on March 28, the Liverpool and district Methodist Choral Union, conducted by Mr. P. H. Ingram, made an appropriate choice in Gounod's 'Redemption,' of which they gave a highly satisfactory performance. The vocal principals were Miss Olive Clare, Miss Florence Prince, Miss Hilda Cragg-James, Mr. Harold Wilde, and Mr. Hamilton Earle. Gounod's 'Redemption' (Parts 1 and 2) was impressively sung by the Walton Philharmonic Society in Walton Parish Church on March 30, conducted by Mr. Albert Orton; the soloists included Miss Edina Thraves, Miss Annie Beattie, Mr. J. C. Greenlees, and Mr. S. Mann. Mr. Branscombe supplied accompaniments at the organ.

At the concert of the Oxton and Claughton Orchestral Society in the Birkenhead Town Hall on April 1, a clever performance of the solo part in Tchaikovsky's Violin concerto, Op. 35, was given by Mr. J. E. Matthews, conductor of the Society, and the programme also included two movements from Schubert's Symphony No. 9, in C, and 'Rosamunde' Overture. The vocalist was Mr. Roland Jackson. Mr. Vasco Akeroyd conducted the concerto. On the same evening the Liscard Orchestral Society, conducted by Mr. P. R. Smart, gave an excellent performance of Mendelssohn's 'Hebrides' Overture, Weber's Concertante for clarinet and orchestra (Op. 26), played by Mr. E. Mills, Walford Davies's 'Solemn melody' (with Mr. Gordon E. Stuteley as organist), and Dr. Cowen's Suite of English dances. The vocalist was Miss Lilian Dillingham. It is satisfactory to find that growing public appreciation attends the policy and conduct of these representative Societies.

The programme of the Societa Armonica's closing concert on April 8, included Brahms's Symphony No. 1, in C minor, Wagner's 'Faust' Overture, and Singaglia's lively little overture 'Le Baruffe Chiozzotte.' A fine performance of Xaver Scharwenka's Pianoforte concerto in B flat minor was given by Mr. Hague Kinsey, an accomplished local pianist, and the orchestra, which Mr. Akeroyd ably conducts. The vocalist was Mr. Harry Alexander. It is satisfactory to note that the concerts are to be resumed next season in the Philharmonic Hall.

Under the auspices of the Art Studies Association, a delightful entertainment was given in the theatre of the David Lewis Hostel on April 7, by the accomplished troupe of players, singers, and dancers, directed by Miss Nellie Chaplin. Their programme of 'Ancient dances and music' gave keen pleasure to an interested audience. The examples of old-world dances given with infinite grace included the Pavane, Galliard, Sarabande, Courante (music by Hooper, 1553-1621), arranged by Dr. T. Lea Southgate; Minuet (Dr. Philip Hayes), scored by F. Cunningham Woods; and Gavotte (Dr. Arne). National dances were grouped in the Tambourin (Rameau), Bourrée (Mouret), Tarantelle (Rossini), Scotch Lilt and Irish Reel. Old English dances were illustrated in 'The glory of the West,' 'Chelsey Reach,' and 'Kettledrum.' String accompaniments were provided by the four ladies of the Quartet led by Miss Kate Chaplin, reinforced by an oboe, excellently played by Miss Leila Bull, whose performance of a Handel Oboe concerto gave distinction to the instrumental selections. The songs by Miss Flora Mann were in keeping with the art and finish of the entire performance.

The principles and working of the Fletcher Music Method were explained by Mrs. Fletcher Cobb to a large audience, including many teachers, in the Rushworth Hall, on April 7. The method by which drudgery is avoided in the early stages of tuition is applied by various sets of apparatus, including blocks which stand as symbols and signs for the notes, lines, and spaces in ordinary music notation. Mrs. Fletcher Cobb, by means of the apparatus and with the help of a number of Liverpool children, gave demonstrations which illustrated and commended the method.

Two pianoforte recitals which attracted considerable attention and appreciation were given by Mr. Frederic Brandon in the Rushworth Hall on April 8 and 22. At one time organist and musical director at Port Sunlight, Mr. Brandon has achieved a recognised place in the ranks of native pianists.

Other recent musical events worthy of record include the vocal recital by Madame Henriette Engelhard, an accomplished local amateur, who was assisted by Miss Helen Mott (violincello).

The usual Good Friday free performance of the 'Messiah,' with organ accompaniment, was given in St. George's Hall to the poor of the city, to whom tickets are distributed by the various ministers of religion. The choir of 230 was recruited from the Philharmonic and other Choral Societies, and the vocal principals were Miss Gertrude Sichel, Miss Sara Silvers, Mr. George Barnett and Mr. Hamilton Earle. Mr. Branscombe conducted, and Dr. A. L. Peace presided at the organ.

The first performance of Berlioz's 'Faust' in Warrington, was given on March 29, by the Warrington Musical Society, who were assisted by the Warrington Male-voice Choir. Including an orchestra of fifty-five, the forces, numbering 300, were ably directed by Mr. F. H. Crossley, and the vocal principals had been well chosen in Miss Emily Breare, Mr. Lloyd Chandos, Mr. J. B. Poole, and Mr. Charles Tree.

MANCHESTER AND DISTRICT.

On April 3, under the aegis of our musical Lord Mayor, the subscribers of the Hallé Concerts and other friends presented to Dr. Richter a travelling suit-case, seven silver candlesticks, two silver entrée dishes, and to Mrs. Richter a pair of diamond ear-rings, and to the two Misses Richter gold-watch bracelets. Dr. Richter said: 'It was a hard struggle before I could make up my mind to retire, to give up a work which I have loved, which was my happiness, but as a true servant of my Art I was compelled to do so, having discovered that my services in consequence of the weakness

of my health could not be any more useful to my Art as I intended, and as they could be in times of good health. The years I lived here were really years of happiness, and I must thank you for the undisturbed sympathy I have enjoyed here. May I make two requests? Please support my successor with the same sympathy I undisturbedly enjoyed during twelve years, and please continue to patronise the excellent Hallé Orchestra. With these happy remembrances I part from you—I hope not entirely. My intention is at least to come, as long as I can do it, every year to conduct the Pension Fund Concert, and so I say "Auf wiedersehen."

The season just ended has witnessed not only Dr. Richter's retirement, but also that of Mr. Egon Petri, who leaves us for Berlin. At the Hallé Pension Fund concert he played, under Dr. Richter, the César Franck Symphonic Variations, and Liszt's grisly 'Totentanz.' No more ethereally *pianissimo* tone has been heard in the Free Trade Hall than Petri secured in the Variations, played with such consummate mastery and insight as to reveal the work in quite a fresh light. At the concluding Brodsky Quartet concert, Mr. Petri joined Dr. Brodsky in the Bach F minor Sonata. Both players are unusually fine interpreters of Bach, but approach him from quite opposite points of view, Petri—like his revered exemplar, Busoni—fixing the design of the work in lines of perfect beauty and detail, whilst Brodsky colours it with his greater emotional intensity and warmth. Probably the recital which will stand out in future years as the most illuminative one of the past season will be that at Ancoats, where Petri set before us Busoni as a composer, as one using, to a considerable extent, other men's work, viz., Bach, Beethoven, Brahms, Liszt, Meyerbeer, and others. At these Ancoats recitals you get folk who are keen, for the hall is rather inconveniently situated. Player and audience alike dispense with 'evening dress' formalities, and there is the same sort of atmosphere of the big competitive musical festivals, where democracy is getting at close grips with the highest and best in music. Mr. Petri may playfully allude to himself as a 'slum-pianist,' but in years to come his memory will probably dwell upon this aspect of his work here with greatest pride.

One of the most interesting of recent chamber concerts was that of the Musical Society, when Mr. Julius Harrison came, and with help from the College of Music gave us opportunity of gauging his abilities in the D minor Quartet (still in MS., and the product of the last two years), a prelude and double fugue for two pianofortes, a sonnet for violoncello, and various songs and choral works for female voices. His string writing is uncommonly well laid out for the instruments, and the Violoncello sonnet is of rare intimate beauty.

On April 5, an excellent performance of Berlioz's 'Faust' was given at Warrington, under the direction of Mr. F. H. Crossley.

At the last concert of the Speelman Promenades, Miss Phyllis Lett displayed still another side of her art in the three new songs of Elgar (introduced here a year back by Mrs. Ludovic Goetz), and it would need nice judgment to say in which she excels most—Bach, 'Omar,' or the latest Elgar, all of which she has done here in the past season. Choral concerts have not been numerous; possibly the newly-formed male-voice choir at Salford, conducted by Mr. David Grundy, may in time achieve good results.

At the final concert of Mr. Brand Lane's series, the Philharmonic Choir sang Bach's motet 'Praise Jehovah,' and numerous part-songs. Mr. H. P. Allen's Catholic Philharmonic Society, which operates in both Manchester and Liverpool, sang appropriate Lenten music at their second concert, their conductor having disinterred Astorga's setting of the 'Stabat Mater,' and linked with this was Haydn's 'Passion Music'—an interesting study in contrasts—Father Bernard Vaughan bringing exceptional gifts as orator in the latter work. The Cathedral authorities repeated much of the Bach 'St. Matthew' Passion music, some of the Hallé Choir, sitting in the congregation, singing the chorales. The Manchester Vocal Society's members have had a strenuous season necessitated by the transition from the older style as practised under the late Dr. Watson to the modern methods of Mr. H. Whittaker. If the attendance of the public is any criterion at all, the new wine is preferred to the old. Miss Alice Dill, a student of the Royal College here, has composed some part-songs of distinct merit and

individuality, and one (to Fiona Macleod's 'O would I were the cool wind') was given with great success by this choir. Brahms's 'Zigeunerlieder' quartets were also sung by solo voices, a marked advance on any solo concerted music before given.

At Preston and Blackburn, Dr. Bairstow's societies gave respectively 'The Golden Legend' and 'The Dream of Gerontius,' but the Blackburn Exchange Hall is a serious handicap to the production of works on the scale of 'Gerontius,' the fullest resources being impossible of employment. Here and in the neighbouring manufacturing centres of Accrington, Bolton, and Burnley, chamber music societies flourish exceedingly. At Morecambe and Lancaster preparations are in progress for choral performances under Mr. J. W. Aldous and Mr. Harry Evans at the forthcoming festival, among the works to be heard being Haydn's 'Creation' and Walford Davies's 'Hervé Riel.' At Warrington there was a happy union of the forces of the town Choral Society and of the male-voice choir conducted by Mr. Nesbitt (of Manchester) for the performance of Berlioz's 'Faust,' under the direction of the Choral Society's conductor, Mr. F. H. Crossley.

The amateur orchestral societies in Bolton, Blackburn, Oldham, Rochdale, and Withington (Manchester), have concluded a strenuous year's work, and in all cases useful and encouraging results have been attained. For the annual operatic production by the students of Mr. Albert Cross's Manchester School of Music, 'Esmeralda' was chosen, but the performers scarcely found as much to interest them as in 'La Bohème' twelve months ago; in any case 'Esmeralda' can make little appeal to present-day music-lovers, either performers or audience.

With Lady Hallé's death another link with Manchester's musical past is gone. Dr. Richter always led her on to the platform whenever she played here, and the orchestra rose to its feet quite spontaneously. Her last appearance here was on December 9, 1909, and she played the Mendelssohn Concerto (which, in Manchester minds, was associated with her name and Sarasate, much as the Beethoven with Joachim, and Tchaikovsky and Bach with Brodsky) with such vitality of style, rhythmical grace, and a certain classic purity of conception that even now memory calls up the performance quite sharply.

NEWCASTLE-ON-TYNE AND DISTRICT.

It cannot be claimed that Bach's choral music has had adequate attention in this district. Only four choral societies have drunk at this never-failing stream of life, and only one or two church choirs have sipped thereat, but the majority of vocal organizations have timidly held aloof. Three Bach performances in one week, therefore, form an event worthy to be chronicled. The Choral Union reached one of its high-water marks three years ago with its first performance of the Mass in B minor, and repeated the work on March 22. Dr. Coward having then departed on his world-tour, another conductor was necessary, and Sir Hubert Parry was invited. The result of the preparatory work of the master of choral effect and brilliancy, and of the final control of such an eminent and profound Bach scholar, was an interpretation which, if not characterized by subtlety and highly-polished finish, was dignified, impressive and reverent. That veritable song of angels about the Throne, the Sanctus, was sung with great majesty, and the Crucifixus, while subdued and restrained, was eloquently beautiful. Madame Dewhurst sang with true artistic feeling and beauty of voice the 'Qui sedes' and the 'Agnus Dei,' and the other soloists were Miss Gladys Honey, Mr. H. Brearley, and Mr. M. Borwell. On the Sunday night following, the choir of the Elswick Road Wesleyan Church sang with care and evident appreciation, 'God's time is the best,' only the second instance that the writer can remember of a cantata being given in a Newcastle church. Mr. G. Dodds conducted his excellent choir, and his brother, Mr. H. Y. Dodds, played the organ part with skill and taste. On Wednesday, March 29, the Postal Choral Society, fast becoming noted for work out of ordinary channels, gave a fine performance of the church-cantata, 'My spirit was in heaviness,' with strings and organ. The programme also included Reger's 'Palm Sunday morning' and Anderton's 'Flower-de-luce,' two works sufficient to tax the energy and skill of any ambitious choir. Mr. E. L. Bainton conducted.

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The following night, Elgar's 'Caractacus' received an excellent performance by the Jarrow Philharmonic Society, under the baton of Mr. G. Dodds. The same evening, a new society at Blyth gave 'The death of Minnehaha' at their first concert.

Mr. M. Fairs produced Sullivan's 'Golden Legend' with the South Shields Choral Society, and on April 5 conducted Brahms's German 'Requiem' at Tynemouth. The following night, a neighbouring society at Whitley Bay gave Handel's 'Israel in Egypt.' All these choral performances had orchestras more or less complete.

The Northumberland Orchestral Society (Mr. C. Horsley) gave Dvorák's first Symphony on Tuesday, April 4.

NOTTINGHAM AND DISTRICT.

The Nottingham Sacred Harmonic Society concluded their season with a performance of Bach's B minor Mass on March 23. The colossal difficulties of the work were bravely faced by the choir, who, despite occasional defects, gave a noteworthy interpretation of the music. The 'Resurrexit,' 'Crucifixus,' and 'Et incarnatus' were magnificently performed. The solos were ably and feelingly sung by Madame Gleeson-White, Miss Edith Clegg, Mr. Alfred Heather, and Mr. Frederic Austin. Praise must also be given to the playing of the horn soloist in the accompaniment to Mr. Austin's singing of the 'Quoniam tu.' This was the first performance of the work in Nottingham, and Mr. Allen Gill is to be congratulated on his achievement.

The students of the Nottingham University College gave their annual concert on March 30, when the chief items were Mendelssohn's 'Hear my prayer' and Bendall's 'Lady of Shalott,' which were performed with the usual freshness of tone-quality, and precision and neatness of execution. Professor Henderson conducted, and the soloists were Miss Florence Mellors, Mr. A. Finch, and Mr. G. F. Squires.

A pianoforte recital given on March 31 by Mr. Edward Gill proved of great interest.

A performance on March 28 of Handel's 'Acis' and Haydn's 'Seasons,' by the High Pavement (Nottingham) Choral Society, is worthy of notice.

On April 6, Mr. William Woolley's Choral Society continued their excellent work with a performance of unaccompanied part-songs and madrigals, including Morley's 'Arise, awake,' Wilbye's 'Sweet honey-sucking bees,' Mendelssohn's motet 'Judge me, O God,' Coleridge-Taylor's eight-part choral rhapsody 'Sea-drift,' Elgar's 'Weary wind of the West,' Brahms's 'O lovely May,' Stanford's 'The fairies,' and Mr. Woolley's 'When lengthening shades.'

It is worthy of note that Stainer's 'Crucifixion' will be given at no less than six places of worship in this city, and reports of six other performances come to hand from the district.

SHEFFIELD AND DISTRICT.

The choral societies of Doncaster and Rotherham, being neighbours and each having for its conductor Mr. Thomas Brameld, they find it expedient and profitable to join forces once a year in the performance of some work which is available only under such conditions. The plan works very well, yielding material financial advantages and some excellent artistic results. Two performances of 'The Dream of Gerontius,' one in each town, have just been given under this arrangement. The joint choral singing was notable for its directness and accuracy rather than for any high degree of finish. There was throughout a vivifying atmosphere of enthusiasm; the work of rehearsal had evidently been painstaking. There was at each performance a competent orchestra. The soloists were Madame Amy Dewhurst, Mr. Henry Breamley, and Mr. Francis Harford.

For the Spring Concert of the Sheffield Amateur Musical Society, given on the last day of March, Sullivan's 'Golden Legend' was chosen as the principal choral work. Strange to say, the popular cantata had never previously been performed by a Society now nearing its hundredth concert. The performance was clean and expressive, culminating impressively in the popular Epilogue. Stanford's effective 'Last Post' showed the choir to exceptional advantage. A number of orchestral pieces, including Grieg's 'Lyrische Suite,' were evidently greatly enjoyed. Mr. J. A. Rodgers conducted, Mr. J. W. Phillips was organist, and the soloists

were Miss Maude Phillips, Miss Agnes Griffith, Mr. John Booth, and Mr. Wilfrid Douthitt.

Some interesting orchestral concerts have been given during April. Mr. Frederick Dawson, the well-known pianist, directed the Amateur Instrumental Society in Beethoven's Symphony No. 2, Liszt's 'Les préludes,' Wagner's 'Huldigungsmarsch,' and other works. Under his tuition the Society has advanced in technique and ensemble. Bach's 'Brandenburg' concerto No. 5 was also admirably played. The soloists were Miss Alice Walker (pianoforte), Mr. A. B. Cawood (violin), and Mr. G. A. Brooke (flute).

The Sheffield Philharmonic Orchestra is a body of amateurs having two sections. The senior branch gave a concert in the Albert Hall on April 7, and introduced to Sheffield Godard's 'Gothique' symphony. The work, though well played, was uninteresting, and hardly worthy of revival. The members also played the prelude to 'Tristan,' Elgar's 'In the South' overture, and other works. On the following evening the junior section gave a well-prepared concert. The keen young musicians played brightly in Haydn's 'Farewell' Symphony and German's 'Welsh' Rhapsody, though the latter work was somewhat beyond their powers. Mr. J. H. Parkes directed both concerts.

The Heeley Wesley Choral Society gave evidence of a revival of enthusiasm and merit in a performance of Bridge's 'Flag of England,' under Mr. M. J. Shipman; and another district body, the Norton Lees Choral Society, sang intelligently in Gade's 'The Crusaders,' under the conducting of Mr. A. Bagshaw. Successful concerts, giving evidence of zeal and progress, have also been given by the Clarion Vocal Union (conductor Mr. G. Norman), and the Male Glee and Madrigal Society (Mr. W. H. Robinson). At the last Chamber Concert, the Brodsky Quartet played very beautifully.

YORKSHIRE.

LEEDS.

'Music in Yorkshire' has during the past month concentrated itself in the production of Wagner's 'Ring of the Nibelung,' at Leeds, which is dealt with in another column.

On March 23, the Leeds Trio ended their season with a programme including Borodin's String quartet in D and a manuscript Quartet by Samazeuilh, which was heard for the first time in this country, and proved to be a highly picturesque composition. The concluding concert of the Rasch Quartet, on April 4, included a repetition of Sinding's very brilliant Pianoforte quintet, with Mr. Noel Bell as pianist, and Schumann's String quartet in A; and on the following evening the last of the Leeds Bohemian Concerts introduced Hugo Wolf's 'Italienische Serenade,' together with quartets by Mozart and Dvorák. At the Leeds Municipal Concert, on March 25, Mr. Julian Cliford played in brilliant style Saint-Saëns's G minor Pianoforte concerto, and Mr. J. W. Nicholl conducted his pleasing 'Bavarian Eclogue,' which has already been heard at these concerts. The programme was to have included Goldmark's 'Rustic Wedding' symphony, but it was found necessary to make the concert more generally attractive, and to this end some Wagner pieces were substituted. In spite of the artistic zeal and well-directed efforts of Mr. Fricker and his capable orchestra, the season has, at the low prices demanded, resulted in a small loss, which threatens to be a serious one if the Corporation persist in the charge of £100 they propose to levy for the use of the Town Hall at the ten concerts.

On April 4, the Leeds Symphony Society, under Mr. A. E. Grimshaw, played a 'Meistersinger' selection and some of German's 'Romeo and Juliet' music, and Miss D. Broughton was the soloist in a creditable performance of Wieniawski's D minor Violin concerto. On April 6, a new organ, by Messrs. Harrison, of Durham, was opened in St. Chad's Church, recitals being given by the organist, Mr. Percy Richardson, and Mr. T. Tertius Noble, of York Minster. It is an instrument of good quality, and has been given in memory of the late vicar, Mr. W. H. Stables, a musician of considerable ability, by his widow and children: a munificent and most appropriate gift. The annual performance of the 'St. Matthew' Passion at the Parish Church took place on the Monday in Holy Week (April 10), when, under Dr. Bairstow's direction, a finished and reverent interpretation was given.

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OTHER TOWNS.

At Middlesbrough, on April 5, a most interesting revival took place of Bach's 'St. John' Passion, which has not been heard in Yorkshire—save for a necessarily incomplete church performance or two—for many years. The Middlesbrough Musical Union, a Society which, under Mr. Kilburn's direction, has always been distinguished by its artistic enterprise, was responsible for the production, which was worthy of the work. Mr. Frank Mullings declaimed the Narrator's recitative with unfailing taste, and Mr. Herbert Parker sang with reverent expression the Saviour's words, while Miss Gladys Honey, Miss Edith Clegg, and Mr. Herbert Brown sang the rest of the difficult and often ungrateful solo music most artistically. On March 28, Dr. Richter made his last appearance in Yorkshire at the Huddersfield Subscription Concert, when he conducted the Hallé Orchestra in Tchaikovsky's 'Pathetic Symphony' and three familiar overtures, while Mr. Johan Rasch was the soloist in Max Bruch's G minor Violin concerto. The York Symphony Orchestra, on March 20, gave a concert which was distinguished by the appearance of Miss Fanny Davies, who played Mendelssohn's G minor Concerto with charming sympathy and breadth of style. Mr. T. Tertius Noble conducted. On April 4, the York Musical Society, also under Mr. Noble, gave Dvorák's 'Stabat Mater,' the most noteworthy feature of a generally adequate performance being the fact that it was sung in the English version, Mr. Crowe's adaptation of the text being employed. The principals were Miss Bywater, Miss Coppin, Mr. Heather, and Mr. Campbell McInnes. Mr. Noble's 'Solemn Prelude' and the 'Unfinished' Symphony were included in the programme. The same work was given on the same day, together with Sterndale Bennett's 'The woman of Samaria,' by the Hull Vocal Society, under Dr. G. H. Smith, and with Miss Gladys Honey, Miss Mandeville, and Messrs. Breamley and Herbert Brown as soloists. It was also chosen for a special service in Ripon Cathedral on April 12, when, under Mr. Moody's direction, it received a sympathetic interpretation. The Keighley Musical Union, under Mr. R. Moore, gave, on March 21, Beethoven's 'Mount of Olives' and Mendelssohn's 'Hymn of Praise,' with Miss Newport, Miss Day, Mr. Breamley, and Mr. W. Moore as principals. On March 24, the Harrogate Choral Society, under Mr. C. L. Naylor, gave Mr. Hubert Bath's 'Wedding of Shon Maclean,' and on the same evening this popular cantata was chosen for performance by the Ilkley Vocal Society, together with Elgar's 'King Olaf,' under Mr. Akeroyd's conductorship. On the former occasion Madame Poole, Mr. Thorogood, and Mr. O'Connor were the principals; at Ilkley, the solos were taken by Miss Rich, Mr. Mullings, and Mr. Hoyle.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—At a concert given by the Aberdeen Male-voice Choir on March 25, the programme included unaccompanied part-songs by Brahms, Mendelssohn, Granville Bantock, MacDowell, Weingartner, and others, Grieg's 'Landerkennung,' and Stanford's 'Songs of the Fleet.' The solos in the last-named were sung by Mr. John Cooper, a member of the choir. Miss Helen Jenkins also contributed vocal solos, and Mr. A. Collingwood conducted. There was a crowded and enthusiastic audience.

BISHOP AUCKLAND.—The enterprise of the Musical Society conducted by Mr. N. Kilburn secured a remarkable programme for their concert on March 21. The central feature was the performance, with M. Louis Peckai as soloist, of Elgar's Violin concerto. The violinist encountered the technical difficulties of the work with precision, and showed complete understanding of the subtly expressive music. The Leeds Symphony Orchestra played admirably in spite of the impossibility of full rehearsal, and contributed Tchaikovsky's 'Symphonie Pathétique' to the programme. The choir of the Society also took part.

BLACKBURN.—A deeply expressive and technically excellent performance of Elgar's 'The Dream of Gerontius' was given by the St. Cecilia and Vocal Union on March 31. Under the direction of Dr. Bairstow the choir gave an interpretation that was one of their best achievements. The solo parts were taken by Miss Dilys Jones, Mr. Gervase Elwes and Mr. W. Hayle.

BRIGHTON.—Dr. W. H. Speer's 'The lay of St. Cuthbert' and Verdi's 'Requiem' formed a vividly contrasted programme for the concert given by the Festival Chorus and Municipal Orchestra, under Mr. Joseph Sainton's direction, on April 5. The humorous work was sung with all possible point, and the performance of the 'Requiem' equalled that given by the same choir in London on January 24. The soloists were Miss Edith Kirkwood, Miss Ethel Harman, Mr. Roland Jackson and Mr. George Baker.

CARDIFF.—Bach's 'St. Matthew' Passion was performed, for the first time in Wales, by the Harmonic Society, at the Park Hall, on March 29. The choir of 260 and orchestra of 75 (led by Mr. Arthur Angle) gave an admirable interpretation of the work, under the direction of Mr. Roderick Williams, and certain authorities pronounced the occasion to be the best choral achievement heard in the Principality. The principal soloists were Madame Laura Evans-Williams, Miss Winifred Lewis, Mr. Alfred Heather, and Mr. Ivor Foster. Mr. Harry Evans assisted at the organ.

COWES.—The Northwood Choral Society, with the assistance of Mr. Frederick Rutland's Amateur Orchestra, and under the conductorship of Mr. Rutland, gave a performance of Gounod's 'Redemption' at Cowes, on Wednesday, April 5. The soloists were Mrs. G. W. Fellows, Miss Hilda Matthews, Miss Eveline Phillips, Mr. Hubert Eisdell, and Mr. H. T. Kemp.

DUNFERMLINE.—'A Midsummer night's Dream' with Mendelssohn's music was performed by the Carnegie Dunfermline Trust Dramatic Class on March 30, March 31, and April 1. The orchestra of the School of Music, under the direction of Mr. David Stephen, supplied accompaniments, and a choir of school children trained by Mr. John Kerr took part.

DURBAN (NATAL).—A concert was given on March 2, by pupils of the Academy of Music, Cuthbert's Buildings, and others, under the management of Mr. W. Phillips Lowry. A number of vocal and instrumental solos were given, and a choir and orchestra also took part under Mr. Lowry's direction.

FERNDALE.—The Salem Newydd Choral Society gave a creditable performance of Dvorák's 'Stabat Mater' before a large audience at the Workmen's Hall on March 25. Mr. Tim Davies (postmaster) conducted, and the solo parts were sung by Miss Blodwen Hopkins, Miss Claudia Hopkins, Mr. Cynlais Gibbs and Mr. Norman Allin.

GRIMSBY.—An interesting and ambitious programme, consisting of Brahms's 'Song of Destiny' and Coleridge-Taylor's 'Endymion's dream' was chosen by the Philharmonic Society for their concert on March 28. Highly expressive and efficient performances as usual were given under the direction of Mr. Walter Porter. The assistance of a large orchestra added to the artistic completeness of the occasion. The solo parts were taken by Miss Eva Rich and Mr. Alexander Webster.

GUILDFORD.—Mr. Archibald Hollier is to be congratulated on an excellent performance of 'Elijah,' given on April 6. The singing of the choir was remarkably good. The soloists were Miss Elaine Birch, Miss E. Comerford-Finch, Mr. Noel C. Swindell, and Mr. George Baker.

HANLEY.—A return visit was recently paid by the London Symphony Orchestra to the Hanley Glee and Madrigal Society, and the two organizations joined forces to give, under the direction of Mr. John James, a repetition of the performance of Berlioz's 'Faust' with which they had earned profuse admiration a short time previously in London under Dr. Richter. The interpretation of the work was again admirable in every respect. The soloists were Miss Emily Brearey, Miss M. Latham, Mr. Henry Breamley, Mr. Robert Burnett, and Mr. John Bradbury.

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HUNTINGDON.—An excellent performance of Elgar's 'Caractacus' was given on March 22 by the Huntingdon and Godmanchester Choral Society, under the direction of Mr. Frank Clark. The choir and orchestra of 130 members joined with the soloists, Miss Anna Shergold, Mr. Jackson Potter, Mr. W. H. Bullock, and Mr. Hubert Eisdell, giving a highly expressive and dramatic interpretation.

HYTHE.—The twenty-second concert of the Hythe Choral Society, bringing the eighth season to a conclusion, took place on March 30, when 'The Messiah' was performed. The orchestra was chiefly derived from the band of the 2nd Battalion Oxfordshire Light Infantry. The principals were Miss Betty Hyde, Miss Marion Battishill, Mr. E. C. Turner, and Mr. Albert Brown. Dr. A. T. Frogatt conducted.

JOHANNESBURG.—Weber's 'Preciosa' Overture, Rubinsteins 'Trot de Cavalerie' march, and Ambroise Thomas's 'Le Caid' Overture were played by the Amateur Orchestral Society at the concert of the Musical Society on March 8. The fifty instrumentalists responded well to the direction of Mr. F. W. Peters. Songs were given by Madame Maly von Trutzscher and Mr. Alfred Bertwhistle.

LINCOLN.—An admirable performance of 'Elijah' was given on March 29 by the Lincoln Musical Society, under the skilful direction of Dr. G. J. Bennett. Band and choir numbered 250 performers. The chief soloists were Miss Esta d'Argo, Miss Mildred Jones, Mr. J. B. Render, and Mr. Herbert Brown. Mr. E. O'Brien was leader of an efficient orchestra.

LLWYNHENDY.—Dvorak's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise' were performed by the Soar Choral Society at their sixth annual oratorio concert. The solo parts were taken by Miss Marie Houghton, Mr. James Hay, and other artists. Mr. Whitaker's orchestra, Swansea, and Mr. Luther Owen at the organ supplied accompaniments. Mr. D. Vernon Davies made his first appearance as conductor of the Society.

MADELEY (SHROPSHIRE).—A highly creditable performance of 'The Messiah' was given by the Choral Society in the Market Hall, on April 4. Her Grace The Duchess of Sutherland honoured the Society with her presence. The principals were Madame Aston, Miss Olive Pank, Mr. J. Hackett, and Mr. J. Coleman. A small band, comprising leading instrumentalists of the Birmingham orchestras, supplied the accompaniments. The concert was as usual, conducted by Mr. Smart, to whom an ivory and silver-mounted baton was presented.

NOWPORT (ISLE OF WIGHT).—An excellent performance of Dr. Walford Davies's 'Everyman' was given by the Philharmonic Society on April 6, under the direction of the talented conductor, Mr. Harry Cushing. The accompaniments were ably played by the Newport Amateur Orchestral Society. The soloists were Madame Anna Shergold, Miss Lydia John, Mr. James Hornastle (of Dr. Davies's Temple Church Choir), and Mr. Joseph Farrington.

NOWPORT (MON).—For their concert on March 30 the Choral Society chose Gounod's 'Gallia' and Leon's 'The Gate of Life,' and in performing these works did justice to their varied requirements. The tone was excellent and the singing expressive. Mr. Arthur E. Sims conducted, and the solo parts were taken by Miss Edith Evans, Mr. Alfred Heather, and Mr. Ivor Foster.

NORWICH.—A performance of Mendelssohn's 'Elijah' was given in the Cathedral by the combined forces of the Norwich Choral Society and the Norwich Philharmonic Society, under the conductorship of Dr. Bates, on Thursday, April 6. The chief soloists were Miss Edith Evans, Mrs. George Swinton, Mr. A. E. Benson and Mr. Vincent Jones. —The engagement of the Norwich Festival Chorus to take part in the opening performances of the London Musical Festival on May 22, under the direction of Sir Henry Wood, has given great satisfaction locally.

PEEBLES.—Stanford's 'Songs of the Fleet,' with Mr. R. Black as soloist, were the chief feature in the programme of the concert given by the Peebles Gleemen on March 22. Mr. H. Whalley conducted, and secured highly creditable results.

PETERBOROUGH.—The Choral Union surpassed all their previous achievements on April 4 with a performance of Elgar's 'The Dream of Gerontius,' which had not previously been heard in the district. The choral difficulties were successfully overcome, and adequate expressive feeling was infused into the interpretation. The conductor was Mr. A. E. Armstrong, and the soloists were Miss Carmen Hill, Mr. Gervase Elwes and Mr. Frederick Ranalow.

PORTRSMOUTH.—A Brahms concert was given by the Philharmonic Society in the Town Hall on March 30, under the direction of Mr. H. A. Burry. The chief feature, a performance of the 'Requiem,' was one of great excellence, to which all sections of the performing body contributed. The soloists were Miss Doris Simpson and Mr. William Higley. The choir also sang the 'Song of Destiny,' and the orchestra was heard independently in the 'Tragic' Overture. —Bach's 'St. Matthew' Passion was sung at the Parish Church on April 2, guided by Mr. R. H. Turner at the organ. The chief tenor soloist was Mr. W. Guard, and the part of the Saviour was sung by Mr. C. Wassell.

READING.—The Free Church Choral Society gave the concluding concert of their ninth season on March 22, in the Town Hall, when Brahms's 'Requiem,' Rheinberger's Organ concerto in G minor, and Bach's 'Sleepers, wake!' were presented. The chorus-singing was noticeable for the blending and perfect intonation of the voices; and the many excellent points made in the Requiem showed that the choir was in close sympathy with the work. The soloists were Miss Alice Hare and Mr. Francis Harford. In the Bach cantata, Mr. Alfred Gleed sang the small part allotted to the tenor effectively. Mr. F. G. Goodenough was the organist, and Mr. A. W. Moss the conductor.

REIGATE.—The revised version of Mackenzie's picturesque dramatic cantata 'The Rose of Sharon' was performed to excellent effect by the Choral Society on March 30, under the direction of Mr. Harold Macpherson. The soloists, Miss Gertrude Inglis, Miss Grace Hayward, Mr. Hubert Eisdell and Mr. Dan Richards, joined with the choir and orchestra to give a highly expressive interpretation of the work, which was well received.

RYDE.—The concluding popular concert of the season was given on Monday, April 3, by the Royal Marine Artillery Band, under Mr. B. S. Green, the soloist being Miss Mabel Corran. —On April 6, the Philharmonic Society gave an admirable performance of 'Elijah,' under Mr. C. B. Hair, the soloists being Miss Dorothy Cook-Smith, Miss Maud Wright, Mr. Herbert Eisdell, and Mr. James Coleman.

SOUTHPORT.—Dr. Brewer's interesting cantata 'Summer sports' occupied the chief attention of Mr. J. C. Clarke's efficient Choral Society at their concert on March 28. The programme, which was excellently carried out, also included part-songs. Mr. Arthur Pugh and Miss Amalfi were the solo vocalists of the occasion.

SUNDERLAND.—Elgar's Violin concerto was played by M. Louis Pescat at a concert of the Sunderland Philharmonic Society on March 23, with accompaniment supplied by the Leeds Symphony Orchestra, under the direction of Mr. N. Kilburn. The same soloist, conductor, and orchestra had given a performance of the Concerto at Bishop Auckland two days previously, and the second occasion reproduced the artistic triumphs of the first. Haydn's 'The Seasons,' Part I., and Goetz's 'Naenia' were excellently sung by the choir.

WIGAN.—A good performance of Elgar's 'Dream of Gerontius' was given by the Wigan and District Philharmonic Society in the Pavilion on April 5. The choir, numbering over 200, had the assistance of the Wigan Harmonic Male-voice Choir, and the feeling generally expressed was that this body of singers had never before sung with such artistic insight, and with so much expression and efficiency. The principals were Miss Jean Fyans, Mr. Alfred Heather, and Mr. Joseph Lycett. The semi-chorus consisted of members of the Warrington Musical Society. The Manchester Orchestra assisted. Mr. Edgar C. Robinson, the conductor of both choirs, is to be congratulated upon the success of the concert.

WINDSOR.—The Windsor and Eton Choral Society, which is flourishing after an existence of seventy years, performed Mendelssohn's 'St. Paul' in the Memorial Hall, Eton College, on March 20, under the direction of the Rev. Bernard Everett, and gave an admirable interpretation in which choir and orchestra shared the credit with the chief soloists, Madame Agnes Nicholls, Miss Florence Taylor, Mr. Wilfred Kearton, and Mr. George Parker.

WORTHING.—The annual concert of the Choral Society took place on Wednesday, March 22, when Mendelssohn's 'Athalie' and Stanford's 'The Revenge' were performed. The choir and orchestra, under the conductorship of Mr. F. D. Carnell, gave dramatic interpretations of both works.

Foreign Notes.

BERLIN.

Dvorák's beautiful but rarely-heard fourth Symphony in G major, Op. 88, was heard at the seventh concert of the Gesellschaft der Musikfreunde. On the same occasion Max von Oberleithner's second Symphony in E flat major was played for the first time.—The young composer Erich Wolfgang Korngold made his first appearance in Berlin at the third concert of the Rosé Quartet, when he played the pianoforte part of his Trio, Op. 1.—Three new works, namely, Ewald Strässer's Symphony in G major, a Symphony in B minor by Julius Weisman, and Henryk Melcer's Piano-forte concerto, were introduced at an orchestral concert given by the conductor, Dr. Karl Mennicke.—On March 18, Leoncavallo's opera 'Maia' was given at the Royal Opera House for the first time in Germany. The composer, who was present, was accorded a flattering ovation, but the general opinion about the work itself is anything but favourable.—Georg Schumann's new overture, 'Lebensfreude,' Op. 54, was successfully produced at the tenth Philharmonic Concert (conductor, Professor Arthur Nikisch).—The programme of the second concert of the Schwedische Musikgesellschaft (a Society formed for the performance of Swedish music in Berlin) contained Svante Sjöberg's 'Gustav Wasa' overture, Op. 5, a Piano-forte concerto by Adolf Wiklund, a tone-poem, 'Eine Sage aus den Schären,' and the second Symphony in D major, Op. 11, by Hugo Alfvén.—Paul Juon's new 'Kammersymphony' (for string orchestra, oboe, clarinet, horn, bassoon and piano-forte) was given with great success at one of the concerts of the Blüthner Orchestra.—At the eighth concert of the Königliche Kapelle (conductor, Dr. Richard Strauss), Ernst Boehe's tone-poem 'Die Klage der Nausikaa' was played for the first time, arousing considerable interest.—Under the conductorship of Herr Ignaz Waghalter, Paderewski's Symphony was also given for the first time in Berlin.—At the tenth Symphonischer Musikabend of the Berliner Concertverein, Herr Josef Stransky introduced Herr Richard Mandl's 'Griseldis' Symphony.

BERNE.

Some interesting choral compositions, including Arnold Mendelssohn's 'Pandora,' Ottmar Schoeck's 'Postillon,' and Max Reger's eight-part male chorus, 'An das Meer,' have been performed recently with great success.

BORDEAUX.

Reynaldo Hahn's 'Carmelite' (to the text of Catulle Mendès) and Gabriel Dupont's opera 'La Glu,' have both lately been performed for the first time at the Grand Théâtre.

BREMEN.

Richard Strauss's 'Der Rosenkavalier' has been given at the Municipal Theatre with great success.—A concert devoted to piano-forte compositions by Madame Pauline Erdmannsdörfer-Fichtner aroused considerable interest.—Two fine choruses by Siegmund von Hausegger, viz., 'Schmied Schmerz' and 'Neuwein lied' were sung for the first time at the third concert of the Lehrergesangverein (conductor, Herr Ernst Wendel).

BUDA-PEST.

A new opera, 'A bolond' (The jester), composed by Bela Szabados to the libretto of Eugen Rákosi, has been produced with success at the Royal Opera.

CASSEL.

On March 15, Reinhold Hermann's three-act opera 'Sundari' was produced at the Court Theatre.

DORTMUND.

Felix Woysch's opera, 'Der Weiberkrieg,' has been given for the first time at the Municipal Theatre. The same composer's 'Passionssoratorium' formed the programme of the third Musikvereinsconcert (conductor, Professor Janssen).

—At the nineteenth Symphony concert of the Philharmonic Orchestra, Professor Fr. Gernsheim conducted his Overture 'Zu einem Drama' and his Violin concerto (soloist M. Henri Marteau). Another interesting number was Vivaldi's Concerto for three violins and string orchestra.

DRESDEN.

On April 1, the operetta 'Meine Tante, deine Tante,' by Madame Amelie Nikisch, was produced at the Residenztheater with great success for the composer and librettist.

DÜSSELDORF.

Under the conductorship of Professor Karl Panzner, Glazounoff's sixth Symphony, Liszt's 'Dante' Symphony, and several works by Sibelius, including the Romance for string orchestra, Op. 42, have been played for the first time.

ESSEN.

Under the direction of Herr Obsner, Pergolesi's opera, 'La serva padrona,' has been revived at the Stadttheater with considerable success.

HAMBURG.

At the Opera, 'Rahal,' a one-act opera, by Clemens von Frankenstein, has been produced under the direction of Herr Gustav Brecher. The title-part was created by Miss Edith Walker.—At an orchestral concert conducted by Herr Felix Mottl, the three Böcklin-Phantasien 'Im Spiele der Wellen,' 'Die Toteninsel,' and 'Der Eremi,' by Felix Woysch, were heard for the first time with much interest.—At the eighth Philharmonic concert, Herr Siegmund von Hausegger introduced Bruneau's prelude to 'Messidor,' and at the tenth concert Ernst Boehe's 'Tragic Overture' was given for the first time.

KARLSRUHE.

Under the baton of Herr Leopold Reichwein, Mahler's fifth Symphony was recently performed for the first time.—At the Opera, Richard Strauss's 'Der Rosenkavalier' was performed with great success.

LEIPSIC.

In the absence of Professor Arthur Nikisch, the twentieth Gewandhausconcert was conducted by Herr Weingartner, who introduced his latest Symphony (No. 3, in E major).—The sixth and last Chamber Music concert at the small hall of the Gewandhaus proved of great interest. Hugo Wolf's String quartet in D minor, and Hans Pfitzner's Piano-forte trio in F major (with Herr Reger at the piano-forte) were both played for the first time in Leipzig, and Reger's new Sextet for strings, Op. 118, was produced, evoking great enthusiasm.—Haydn's 'Harmoniemesse' was given at the second Riedelvereinsconcert (conductor, Dr. Georg Göhler).—At the eleventh Philharmonic concert, Mr. Arthur Shattuck played Rachmaninoff's Piano-forte concerto in F sharp minor for the first time.—The violinist Herr Gustav Havemann (who has been appointed professor of the Conservatoire in succession to the late Arno Hilt), gave an orchestral concert and played Felix Woysch's 'Skäldische Rhapsodie' and Max Reger's 'Chaconne' for violin solo, Op. 117.—Rousseau's 'Le devin du village' was given for the first time at the Neues Theater, preceding the first performance in Leipzig of Korngold's 'Pantomimic ballet' 'Der Schneemann.'

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MAGDEBURG.

Friedrich Kiel's beautiful and rarely-heard second 'Requiem' was recently revived at a concert of the Rehlingsche Kirchengesangverein (conductor, Professor Kauffmann).

MEININGEN.

Dr. Max Reger has been appointed 'Generalmusik-direktor' of the Meiningen Hofkapelle. He will take up his new duties on December 1.

MILAN.

The first performances in Italy of Bach's 'St. Matthew' Passion were given here on April 22 and 23.

MONTE CARLO.

Saint-Saëns's new opera 'Dejanire' (libretto by Louis Gallet) has been produced at the Opera House with great success. The composer was present. The work is said to rank with 'Samson and Delilah.'

MOSCOW.

At the last Kussewitzky concert of the season, March 15, Alexandre Scriabine's newest work, the tone-poem 'Prometheus,' was produced with great success.

NEW YORK.

On March 29, Paul Dukas's 'Ariane et Barbe bleu' was given for the first time at the Metropolitan Opera House. Miss Geraldine Farrar sang the part of Ariane, and Signor Toscanini conducted.

NICE.

On March 21, the first performance in France (and in French) of Eugen d'Albert's opera 'Tiefland' took place, with great success, at the Opéra. A few days later, Chabrier's 'Gwendoline' was also given for the first time.

PARIS.

On March 29, a four-act opera, 'Elsen,' composed by Adalbert Mercier to the libretto of Jean Ferval, was produced at the Théâtre-Lyrique de la Gaîté.—At the fifth concert of French Chamber music organized by M. Jaques Durand, M. Claude Debussy played a number of his new Pianoforte preludes, arousing great enthusiasm. Félicien David's 'Lalla Rookh' has lately been revived at the Trianon-Lyrique. At the Colonne concert on April 2, some interesting fragments of a ballet, 'Daphnis et Chloe,' composed by M. Maurice Ravel for the famous Russian dancers, and to be produced by them in the Spring, were played for the first time.

SONDERSHAUSEN.

A four-act comic opera, 'Frauenlist,' by the Danish composer Emil Robert Hansen, solo-violoncellist at the Leipziger Gewandhaus Orchestra, has been successfully produced at the Court Theatre.

STUTTGART.

Under the baton of Professor Ernst H. Seyffardt, Sgambati's 'Messa da Requiem' was given for the first time at the second subscription concert of the Singverein.—At the Royal Opera, the first performance of Humperdinck's newest opera, 'Die Königskinder,' proved a great success.

VIENNA.

The Männerchor gesangverein recently produced Anton Bruckner's 'Abendzauber' written for male (humming) chorus, three (jöldelling) female solo voices, baritone solo and four horns.—At the Volksoper, Vittorio Gnechi's opera 'Cassandra' proved very interesting when recently given for the first time. Though composed before Strauss's 'Elektra,' appeared, it shows at times an extraordinary likeness to many themes of that work.

A concert-version of Mr. Raymond Roze's opera 'Joan of Arc' will be performed at Queen's Hall on May 24 in the afternoon. The Edward Mason and Westminster Cathedral Choirs will take part.

Miscellaneous.

The following awards have been made by the Director and Board of Professors of the Royal College of Music. Council exhibitions: Gladys Blume, Waldemar E. Pauer, Gwendolen Nunn, Florence Hanson, Katherine Vincent and Aubrey Cocks-Thornger. Charlotte Holmes exhibition: Evelyn M. Pickup. Clementi exhibition, for pianoforte playing: Jennie Wilson. John Hopkinson gold and silver medals for pianoforte playing: respectively to Mary B. Graham and Joseph A. Taffs. Challen gold medal for pianoforte playing: Emmie Gregory. Henry Leslie (Herefordshire Philharmonic) prize for singers: Lillie D. Chipp. Council prize for organ extemporisising: Albert Midgley. Arthur Sullivan prize for composition: Edward Tayler. Scholefield prize for string players: Juliet Motto. Dannreuther prize for pianoforte playing with orchestra: Joseph A. Taffs. Operatic class prizes: Bessie Jones, Margaret Champneys, Clytie Hine, Ethel Lebish. Elocution prizes: Eric Roper, Coralie Stoddart, Moya Finucane. Muriel Foster (Mrs. Goetz) prize for singing: Clytie Hine. The gold medal presented by Rajah Sir S. M. Tagore, of Calcutta, to Cedric Sharpe.

The second festival service of the London College for Choristers will be held at Holy Trinity Church, Marylebone on Tuesday, May 23, at 8 o'clock. The music will include Preces and Responses (Dr. Brewer), Magnificat and Nunc dimittis (Dr. Hugh Blair), 'O praise the Lord' (Mendelssohn), 'Praise to the Holiest' ('Gerontius') (Elgar), and 'Let the bright Seraphim' (Handel). Dr. Hugh Blair will preside at the organ, and Mr. James Bates will conduct.

A Welsh Coronation hymn and anthem have been issued by Messrs. Novello & Co. The words of the hymn are by the Rev. W. Morgan, Rural Dean of Montgomeryshire, and the music by Mr. Thomas Edwards, of Chester. The anthem, 'The King shall rejoice,' by Sir John Goss, suitably wedded to the Welsh words, contains a solo for treble or tenor, and a chorus, 'Be Thou exalted, Lord, in Thine own strength,' followed by the National Anthem.

The promised performance on May 4, under the direction of Dr. Borland, of Elgar's 'The Apostles,' by the combined forces of the Bermondsey Settlement Choral and Orchestral Union (conducted by Dr. Borland) and the Hither Green Choral and Orchestral Society (conducted by Mr. E. Stanley Roper and not, as stated in our last issue, by Dr. Borland) has been abandoned for the present, and Coleridge-Taylor's 'Hiawatha' will be performed instead.

The United Choir Festival of the London Wesleyan Methodist Choir Union took place at Wesley's Chapel, City Road, on March 27. A service of music chosen from Wesley's works, and including the anthems 'The Lord hath been mindful' and 'To my request and earnest cry,' was sung under the direction of Mr. Alfred Furse, with the assistance of Mr. C. F. Warner at the organ.

The programme of the British Music Trades' Convention, to be held under the auspices of the Pianoforte Manufacturers' Association and Music Trades' Association, at Harrogate, on May 11, 12 and 13, has been issued. The numerous functions arranged include receptions, meetings for technical discussion, and a concert at the Kursaal under Mr. Julian Clifford's direction.

Mr. Thomas Quinlan has arranged an Autumn provincial season of opera in English, to be given at Liverpool, Newcastle, Manchester, Birmingham, Leeds, Glasgow and Edinburgh. The repertory will include Puccini's 'The girl of the golden West.' Mr. Cuthbert Hawley and Signor Voghera will be the conductors.

On March 25, Mr. Walter Porter, who for twenty-five years has conducted the Hull Harmonic Society, was presented with a gold watch and chain by the Mayor on behalf of the Society. Speeches were made by Mr. Camp (secretary), Mr. Nichol (organist), and by Mr. Porter in reply.

The Tonic Sol-fa College will hold its annual meeting at the Guildhall, on May 20, under the presidency of the Lord Mayor. The speakers will be Sir Samuel Evans and Mr. Landon Ronald.

Answers to Correspondents.

ANXIOUS.—Your experience as a student of voice-production and singing is that of a large number of aspirants. Obviously it is impossible to say off-hand whether your teachers are at fault or whether you are limited in your power of absorption. It is one of the veriest commonplaces of the day to remark that voice producers always declare that the previous method used was on the wrong tack. But it does not appear to be so well known that pupils of singing sometimes reach their saturation point very quickly. Teaching cannot squeeze more than a pint into a pint pot.

STRAD VIOLINS.—We are constantly receiving letters asking our opinion of violins labelled with the name of some celebrated old Italian maker. We have repeatedly said that a label supplies absolutely no evidence that an instrument is a genuine 'old master.' It merely means that a certain model shape has been followed. One might as well suppose that a cheap chromo reproduction of a Turner picture is *the* picture simply because the name of the painter is on it. That these questions continue to arrive induces the melancholy reflection that our correspondents do not read the *Musical Times*.

ENQUIRER.—We cannot here recommend any particular teacher of singing. Your best plan will be to seek advice at one of the principal teaching institutions. The Royal Academy and the Royal College may not care to undertake a short course, but there are many excellent professors at the Guildhall, Trinity College and the London Academy of Music who would serve your purpose.

E. D. WOOD, HORWICH.—Works for pianoforte, two violins, violoncello, double-bass, oboe and clarinet must be few and far between. If your clarinettist would consent to play a viola part so far as it can be performed on his instrument, no doubt your repertory would be enlarged. Why not get a clever musician to reduce the score of a Mozart orchestral work to the scope of your resources?

K. Y., GREAT YARMOUTH.—The half-bars in Moscheles's piece are both of the nature of prolongations of the preceding bars. They do not produce rhythmic ineffectiveness, as they lead into the announcement of a new section, and therefore are in the position often occupied by cadenzas, in which rhythmic continuity may be entirely ignored.

J. C. BURGEON.—The effect of the B natural in the seventh bar of the F sharp section of Schumann's Romance, Op. 28, No. 1, which we take to be correct, is that a return is made from C \sharp to F \sharp a little sooner than the ear leads one to expect it. The unblushing, but not unacceptable, consecutive fifths between treble and bass are a much more remarkable feature.

LYDIA PRIOR.—Prout's recommendation is not a rule. In your example, soprano and alto have no difficulty at all, as they echo the tenor and bass note for note. After all, it is only a question of the first reading-over of the piece. The change is easily memorised.

P. J. WILSON, NEW YORK.—We know of no performance of Ed. Grell's 'Miss Solemnis' given in England, but it does not follow that none has taken place.

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